

The School Musician

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Eileen Kelly
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OCTOBER
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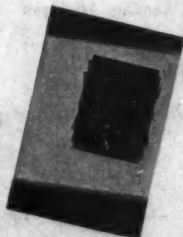
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(Story on page 37)



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The School Musician

"A Liberal Education in Music"

OCTOBER, 1932

VOL. 4

NO. 2

Official Organ of the
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Entered as second class matter at the post office at Chicago, Illinois, under the Act of March 3, 1879. Published monthly except July and August by the School Musician Publishing Co. Subscription Rates: One year, United States, Mexico and U. S. Possessions, 60c. Canada, 75c. one year. Foreign countries, \$1.50. Single copies, 10c; by mail, 15c.

The Editor's Easy Chair

IS the American composer inferior to the European composer? Well, in some cases the wine is yet a little new. But there is much band and orchestra literature from contemporary pens that is worthy of more consideration than it is getting. What the American composer needs, more than anything else besides a bank account, is to be heard, under good auspices.

And it would seem to us that in no better way can the championing of American compositions take form than by originating in the American school bandroom. If this great rising generation of musicians is early taught to love our American works, instead of idolizing the imported article merely for the glamor of its foreign label, then that seed of respect will grow with the child and eventually bear much fruit. This is something for contest committees to consider when building lists.

Several years ago Mr. A. A. Van de Mark sponsored a series of concerts in an eastern city at which all composers and performers were American born. For six years, fall festivals of American music were offered. But the interest died of financial anemia and the opportunity to make a center for American music was lost, at least for the time being.

An opportunity is open now to our music education "mill" to include in its grist at least some of the golden grain from our own domestic fields. Let's give our American composers an audience. There is much in the album that, by frequent performance, will prove its right to live, because it has the elements that has kept alive the music of those great composers who wrote long before our time.

* * * * *

NOW here is something interesting. Carl Mader, who himself as well as his band compositions are too well known in music circles to require any broadcasting from this writer, makes this generous offer. Now listen closely. This should be of special interest to every school band under the stars and stripes. And Bandmasters particularly, are you 'lis'nin'? Any school band that will send in two subs—2—no more, no less—for this mighty magazine, *THE SCHOOL MUSICIAN*, will receive as a gift direct from the composer, Carl Mader in person, a complete copy of his elegant march, "Lady Lindy and Colonel Lindbergh." This number is familiar to many Bandmasters, under the name "Lucky Slim."

All you need do is to send those two yearly subs, and you know that involves only a dollar and twenty cents in the coin of the realm, specifying, that the transaction is to receive the benediction of Carl Mader's gift. Now this sounds too good to be true, but it is no joke. Under a proposition like this the

Lindbergh March should become the national anthem in no time. But remember Mr. Mader is a composer, and all composers are temperamental. This offer may be withdrawn at any time. Remember, the early bird turns over a new leaf.

* * * * *

IN tune with the hum of the press as this October issue of *THE SCHOOL MUSICIAN* rolls off the forms, bands from all parts of the state of Texas are in contest at the State Fair in Dallas. Although this contest is open to all comers, fraternal, industrial, municipal, college, and police bands, as well as school bands, it is not at all unlikely that some well trained high school organization will get away with one of the cash prizes.

The top prizes by the way are much to be desired. First, is a cash prize of \$1,000. This cash is to be used on a trip to the World's Fair in Chicago in 1933. And the Texas State Fair officers pledged an effort to finance the trip in its entirety, if that is found possible. Of course, the band can take the cash if it likes. The next prize is \$400 in cash.

And, just to show that they are good fellows, the State Fair Committee will award a special prize of a bronze medal to each member of the best Class A high school band in the contest. This, you understand, is a special attraction of the main event. It is not a side show. The medals will be etched with the main building of the State Fair and date of the contest. Karl L. King, well known bandmaster and composer of Fort Dodge, Iowa, is, as we understand it, the sole judge. Please omit flowers.

* * * * *

WE are still counting our loss in not having heard the eight-piano recital given last Music Week in the William Penn Senior High School Auditorium at York, Pennsylvania. It must have been as thrilling as it was unusual. The program was conducted under the direction of Jacques Joles of the Juilliard Foundation. The eight pianos handled special orchestral arrangements by the director, achieving a true orchestral effect. These arrangements brought out the possibilities of the piano as an orchestral instrument, the numbers performed by the twenty-four players giving a true symphonic interpretation.

The program was varied, having some numbers by eight players, others by sixteen players, and several by twenty-four players, three players at each piano. Two numbers, rendered by the twenty-four players, were "Gypsy Rondo," by Haydn, and "March Militaire," by Schubert. These numbers, familiar to every pianist, had been arranged to produce true symphonic orchestral effect. The themes moved from one piano to another through the entire eight instruments. The result was as one great instrument.



By
Albert
Goldberg

One of the most authoritative music critics of the press, and teacher of piano of national renown, this writer needs little introduction. You will find his article as edifying as it is delightful to read

The Pianist and the Orchestra

HAVING previously paid only casual attention to high school music affairs, I was somewhat surprised when I was invited to serve as a judge in the piano division of the 1932 National School Band contest at Marion, Indiana. Since the piano, despite the fact that it is the most versatile and serviceable of instruments, is not a bona fide member of either band or orches-

tra, I had not before thought of piano contests in connection with band or orchestra events. But, on reflection, it is easy to see the enormous possibilities of benefit to young pianists through this association.

The piano may be all things to all men. No other instrument is capable of so radical a change of character under the hands of artists of varying

ideals, temperament and physique. To hear four such diverse artists as Paderewski, Horowitz, Rachmaninoff and Ganz is almost like hearing four different instruments, so dissimilar is their treatment of the piano.

The predominant ideal of piano playing today is orchestral. The truly modern pianist thinks of his instrument in terms of the orchestra. He demands from it variations of tone color inspired by the different choirs of the orchestra. For, let us say, a limpid melody in a Chopin Nocturne, the sensitive pianist strives to produce a tone suggestive of the soft, lustrous quality of a fine clarinet. A broad tenor melody, such as that at the beginning of Liszt's best known "Liebestraum," demands a tone of the richness and vibrance of a 'cello. The great pianists of today achieve remarkable effects in this direction. One recalls that simulation of trumpets in Horowitz's performance of Liszt's "Funerailles" and his startling approximation of the French horn tone in the little counter melody which occurs in the left hand toward the close of Chopin's "Etude in F major, Op. 10." I have vivid memories of a Paderewski performance of Liszt's "Thirteenth Rhapsody," in which the piano tone vied in singing quality and smoothness with the string section of an orchestra, and in which the climaxes had the solid, mass brilliancy of an orchestral tutti. Not long ago I heard Rudolph Ganz and Ed-

(Continued on page 48)

Air-ing Some Views on the Marimba



HI HO everybody—this is Clair Omar Musser speaking on a frequency of 10,000 marimba cycles on the XYZ network of xylophones—marimbaphones, school bells, sleigh bells, chimes, drum sticks, chop sticks, nitwits, whoozis, whatzis and what-have-you.

Now that we're all set for a bigger and better school season—here's a question Mr. Ripley, believe it or not, "just what is a percussion artist?" Having been troubled with the "hives" while I was in school, I was unable to get out of the "B" class and consequently I am sunk.

I did, however, hear about Webster's Book, dear old Noah, and after looking up the word, percussion, I found it to have a meaning of violent collision caused by striking. Since music is the art of rendering pleasing, expressive and intelligible combinations of tones, I cannot solve the connection.

It is true enough that the xylophone player who used to ramble through "William Tell Overture" with a pair of cast iron hammers, using the energy equal to that required to go three rounds with Dempsey, is in every sense a percussion artist. So is the drummer who persists in taking his daily exercises with the maple sticks for dumbbells and swats the old sheepskin full of dents.

Then there's the fellow, on top of the

During the next fifteen minutes Mr. Musser will address us on the subject of "Percussion Music and Percussion Musical Instruments," from which we infer that the speaker will touch upon the subject of Percussion. Not that we want to steal the act; but we must tell you that this broadcast has been secured at great expense. Mr. Musser is an international authority, which is another way of saying, he comes high. "We hope you like it." > > > > > > >

tall skyscraper, teasing the rivets. He thinks rightfully that he's a real percussion artist—and how about the fellows out at Leavenworth on the rock pile? Percussion artists "an how."

Now, folks—that's not the kind of percussion artistry that I wish to write about—but the real, genuine percussion artist that knows the art of music and expresses it through his instrument.

In glancing through the orchestration score of the composer, we find under the heading of percussion any one of the following instruments—xylophones, marimbas, chimes, drums, cymbals, tympani, bells, whistles, vibra-harps, sirens, sandpaper and fog-horns.

In other words—that's the menu the well-dressed drummer should wear when he goes on a job. How did all this come about you ask? Generally speaking, percussion music means drum music.

Drums, we know, date back into antiquity. The ancient Greeks, Egyptians, Japanese and Africans all used and developed drums, centuries ago. When the warring tribes of the Zulus crossed the Congo to make whoopee in the enemy country—along went the drums. Percussion artists—but no musicians. During the development of musical instruments in the 16th and 17th centuries and the early attempts at orchestration, the drums were added under the heading of percussion.

Several of these orchestras are familiar to students of musical history, for example, Striggio's orchestra of viols, flutes, cornets, drums, trombones, lutes, etc.; and The Elizabethan band of Violins, Flutes, Oboes, Cornets, Drums and Fifes (1561); tympani were first associated with trumpets in the scores of Lulli and other French com-

By Clair Omar Musser



large four and five octave xylophones, marimbas and vibra-harps.

"Curses," cried the drummer—"I can't buy a Mack truck to move all these instruments. I have enough with my two snare drums, my bass drum, my tympani, chimes, orchestra bells, cow bells, sleigh bells, siren, fog-horn, fly swats, bird whistle, cymbals, machine gun and cocktail shaker.

"I'll stick to my 'glock' and small xylophone." He is absolutely right. Here's exactly where my story is intended to be of value to you. Speaking from over twenty years' experience in the playing of the marimba and allied instruments, I wish to emphatically impress upon you all the fascination and inevitable success that awaits the boy or girl who will faithfully master these instruments.

How many times have you thrilled to the beautiful melody of the vibra-harp over the radio—or applauded some marimba or xylophone artist for his or her superb performance at the theatre? There are far too many people who associate the marimba and xylophone with cheap unmusical jazz instruments. This is to be deplored as a stumbling block to those who would otherwise make a success of the instrument. The marimba offers any boy or girl a chance to become a prominent artist in a remarkably short time. Many buy

(Continued on page 38)

posers. The constant and intimate association of trumpets and drums in the sixteenth and seventeenth centuries strongly suggests the view that drums would be used in conjunction with trumpets even though no specific parts were written for the former in scores. In the work of Viridung-Praetarius and Mersennus drums, practically in their present day form with tuning screws all around the rim, were used. The roll is not indicated in seventeenth century scores though repeated semi-quavers may be found in some parts.

The first stage in the evolution of modern orchestration, the period of Haydn's and Mozart's activity as orchestral composers, roughly covers the last forty years of the eighteenth century. Here the drummer began to be called upon to play various effects as scored by the composers and little by

little new effects were called for until the percussion score named most anything from a triangle or cymbal to a cow bell or anvil.

Up until this time musical notation was of little consequence to the drummer until someone yelled "glockenspiel." This metal bar instrument called for treble clef notation and presto—the drummer was elected to the class of a musician. The scores carrying the notation for these instruments intended them to be played as effects of color and brilliancy. Then came the small wooden bar xylophone — also crammed into the drummer's bag as one of his traps. Musical instrument manufacturers got a tip from Walter Winchell that these "glocks" and "zillyfones" needed some development so one morning the drummer woke up and found himself surrounded with

A Drum Major's Life for

By Herman Giese *Drum Major*
Harrison Tech. High School Band, Chicago

I HAD BEEN a member of the percussion section of the Harrison Technical High School Band and in my second year, when I was asked to study the fundamentals of drum majoring. The appointment came as quite a surprise and I felt honored to be chosen. I suppose one reason for my being selected was because of my height, the other, perhaps because I had been playing bass drum and snare drum and was expected to know something about beating time.

Well, to be frank, I was afraid of the job. This I would not admit, but nevertheless, I had my doubts and fears. As I belonged to the R. O. T. C. Band, it was required that I conform strictly to military regulations and use the standard Army signals. My authority, the "Drum Major's Book," by Major Malmstrom, taught me the correct signals, the positions, the commands, and much general information about drum major tactics. After a few sessions of practice, some of the fear began to wear off and I gained confidence. I know my signals became more decisive and I soon felt that I was making at least some progress.

While attending the National Band Contest at Tulsa, Oklahoma, I saw two twirling drum majors in action. Here was something striking, something new, and, of course, it interested me. These two boys became an ideal. I, too, determined to twirl a stick around and make it spin. I found that this takes plenty of practice; however, I did learn a few tricks, developed a few of my own, and am still interested in anything

new I see in parades or stunts that are performed by drum majors of bands and drum corps.

Very few twirlers use the standard signal model baton. Twirling can best be done with the batons that are now being made and sold for twirling work. After some months of diligent practice, I tried my new art at the football games and received considerable applause. This naturally encouraged me further. For instance, when I threw the baton over the goal post, I was applauded for what evidently seemed a difficult trick by the audience, when there really was nothing to it. All it required was a little practice at home over the backyard clothesline.

Yes, I have dropped the baton on occasions, but professional twirlers tell me that this is not unusual at all. The

real trick is in picking it up again by going into a fancy twirl and toss without seeming embarrassed. I would advise drum majors who are learning to twirl to practice the art of picking up a dropped baton. If this happens on a football field, one can sometimes roll it back under the foot and pick it up on the top of a soft toed shoe. Another stunt is to toss it back by stooping over and making a catch with the unengaged hand behind the back.

A good "tip" for twirling stunts is to work with the bass drummer, instruct him in maintaining strict tempo for when you return to beating time you will usually find that the tempo has been increased while you have been doing your spinning stunts.

The designing and forming of letters with the band is another important requirement. You can make yourself valuable by relieving your bandmaster or drill sergeant of this detail. This is very interesting work, at least, I found it so. After doping out a drill maneuver or a letter formation I would go over it time and again to try and reduce it to the least possible number of movements and to plan execution in the quickest possible time. Be sure that you are able to explain and execute every movement of every command that you might have to give. Your band members respect knowledge when coupled with authority. I have yet to meet a group of young people that did not respect knowledge—but they are sure to find you out if you merely act from authority without the knowledge. The drum major is up in front where all can see

NEXT MONTH

we begin a fine series
of articles on the
technique of
the
Twirling Baton

By

PHILLIP BURMAN

DON'T MISS
THIS!

'S or Me

his accomplishments or his mistakes. There is no chance to hide a mistake. Thus, you must accept the discipline of the band in order to enforce it.

A good bandmaster is your greatest helper. I was fortunate in having Captain Barabash as my director, for he was careful to explain the musical details he wanted carried out. There was never any question or indecision. As a good soldier, I tried to carry out his orders and pass them on by signal to the band.

Without my musical training in the band I believe I would have been a dismal failure as drum major. It is absolutely necessary that the drum major understand every bar and phrase of the music. We would play our marches in concert when I would play bass drum. After that, of course, it was an easy matter to apply my direction and signals for music when in parade or on the marching field.

As I previously stated, drum majors of R. O. T. C. bands must adhere to the strict military regulations. But on the football field and on unofficial occasions the drum major can display all his wares. I was once informed by a prominent authority on military music that the drum major was king on the reviewing field but that he should never become a tyrannous czar.

Although drum majors do not care for whistle signals, I find that bandmen seem to understand and execute more precisely upon a short whistle blast for the command of execution. The drum major should acquaint himself with the street beats used by the drummers. This enables him to stop the band on a



Inspection, the Baton. "Being at order or carry baton. (One) Reverse grip on baton, bringing the palm of hand to front. Raise right arm fully extended to the front and even with the shoulder, baton held vertical, ball up. (Two) Turn wrist to right, palm up, baton in horizontal position. (Three) Resume order or carry baton." Note: This is to be used at R. O. T. C. ceremonies, reviews and inspections of the Band or Drum Corps for the Drum Major of any musical unit where inspection ceremonies are required. Where the Senior commanding Officer of the Band or Bandleader does not accompany inspection officer, the Drum Major follows inspection officer after the Major himself has been inspected.

**Herman Gieso,
Drum Major**

phrase or street beat ending, the result of which is a cleaner and better halt. I have been a drummer and know what happens when the drum major does not

prepare the drum section for signals to halt or stop playing. Sloppy endings make the band appear untrained and

(Continued on page 46)



Rhythm!

It Depends Upon Correct Drumming

IT is generally admitted that rhythm is very important in music, but just to what extent is seldom realized by instructors of music. I judge this from the results I have seen in school bands especially, and in general music instruction in the schools. Invariably, pupils are selected for one instrument or another, very often against their individual choice. The instructor, for instance, will select a good-sized boy or girl for a large instrument, tuba or string bass; another, because of short

fingers, perhaps, will be handed an oboe. In this way, the entire band or orchestra is selected; and, last of all, come the rhythm instruments. The boy or girl that fits neither a big, long, or short horn or that apparently looks stupid and seems to have no musical ability whatsoever is assigned to drums. This, of course, is all wrong. It should be absolutely the other way.

So that we may better understand the

importance of rhythm, let us review the development of music just a little. How did it start? There must have been a demand for it somewhere; and, if so, what was it in music that appealed to the early people? In other words, what got here first, melody or rhythm? This is not like the chicken and the egg. We know very well what got here first. It was rhythm, of course. Primitive man used a stick to beat upon a hollow log

or a drum fashioned in a crude way, or perhaps only the clapping of hands and the tapping of feet.

What is rhythm? A succession of beats or accents in time, or tempo, of certain beats, not in monotony, but in an accented form. There is hardly anything more disagreeable or displeasing than a continuation of a monotonous sound. By that we mean, of course, a repetition of the same sound for a certain period; but, just as soon as we vary the beat in an even, measured fashion, we have rhythm. Rhythm has a very strong appeal to the human instinct because rhythm prompts action.

The early form of instruments, then, consisted of the percussion or rhythm-producing type. Melody was prompted by song. The howling of the wind probably suggested to primitive man the whistle or flute of the Peter Pan type. This led to the creation of sound and, by the placing of various holes in the length of the pipe, to variations in tone. The next step was probably prompted by the birds. What is it that appeals to us in the song of a bird? Not the high, shrill tones that would soon grow monotonous, but rather the rhythm and the warbling that the song bird so aptly performs. Take, for example, the Bob White. There you have an example of accent and articulation.

I believe you will agree that rhythm is not only very important in music, but that music without rhythm has absolutely no appeal to us, whatsoever. This establishes the fact, then, that without rhythm there can be no music.

Rhythm, then, came first. Melody is an embellishment. The two combined with the use of our modern instruments results in our modern band or orchestra. Is it not as important to train the rhythm instruments with as great care as the more complicated instruments receive? They should be, at least, on a par, choosing the student with great deliberation for fitness, also insisting upon a prescribed and standard course of study with progressive exercises that enables the student of the percussion instruments to become as proficient on his chosen instruments as the other melody producing instrumentalists.

There is a prescribed course of study, a well-founded and recognized standard method of instruction for drummers,

The Contest List

is Official as published in September

THE September issue of THE SCHOOL MUSICIAN went to press almost simultaneously with the final official adoption by the committee of the list of 1933 contest numbers as published. In fact, even at the last moment, it seemed wise to the publisher to apply the word "tentative" as an outlet for any changes that might have been made while the ink was yet wet on this page of important information.

However, no changes were made, and the list is official and final as it appeared in the September issue. This notice is published for the benefit of any who may be hesitating over the list in the thought that there may yet be changes.

An official contest booklet, in which will also appear this list of contest numbers, is being published by the Music Supervisors Conference under the auspices of the Contest Committee. Copies of this bulletin may be had by applying to the Conference Office; to Mr. McAllister or Mr. Lesinsky, presidents of the Band and Orchestra Associations, respectively; or to THE SCHOOL MUSICIAN. The bulletin is not yet ready for distribution but is expected to be released very shortly.

that is not only equal, but probably superior to any of the standard instructors applying to melody instruments today. This course is referred to as the "rudi-

ments of drumming," a development of the most talented in this field covering a period of more than one hundred and fifty years. The first reference to the drum rudiments in their present form originated in England before the days of the American Revolution. The first book on rudiments published in this country was published in Boston in 1820. It was revised, added to, and improved by George B. Bruce in 1862. In 1869, Drum Major Gardner A. Strube, of the United States Army, tried to improve the method but failed; and his book gained but little prominence. The George B. Bruce book is out of print, but its principles are still the standard. The Sanford A. Moeller method is based upon the Bruce method with but a few additions in the form of explanatory matter and exercises based upon the original rudiments.

The fact is now established that we do have a correct and prescribed form of instruction for the drummer that wishes to prepare himself in a thorough and efficient manner.

In the matter of instruction books, as in any other commodity, there are imitations or substitutions. There are publishers who will print a short-cut, easy, so-called modern method, at a popular price that will sell; and only too often it falls into the hands of the schools because of its low price. If these so-called modern books were based upon the standard rudiments and gave only a few but gave them correctly, they would cause no harm; but these modern charlatans have the nerve to write about an instrument that they, themselves, know little or nothing about. The argument in favor of modernism is accepted by the student. The result is that the student gets a wrong start and a wrong conception of these instruments.

But worse than poor instructors is no instruction or complete lack of attention at all. There is nothing worse in a school band or orchestra than to completely neglect the percussion section; and that is often done. Personally, I have witnessed instances where the instructor meets with a pupil that is absolutely not adapted to one instrument or another. These cases are rare, but there are some. The instructor, in desperation, then assigns that pupil to the

(Continued on page 41)

By William F. Ludwig

What a wonderful place to study!



California's Governor Sets a Fair Example

LISTEN, school musicians. Of course, you are too young to vote. But you all have elders at home who will this fall exercise one of the sacred rights of citizenship in casting the ballot for a state governor. And this is perhaps the first great opportunity to get into politics and do some campaigning on your own account.

The question is not a matter of politics. Be he Democrat or be he Republican—who cares? Liberal or Conservative, a squanderer of the people's money or a Scotchman in the rough, yea! be ye wet or dry—no matter.

The question is, will he, if elected, provide that the school music of the state be represented at the World's Fair in 1933 with a fine school band, school orchestra, and if possible a chorus?

Too much to ask? Not at all. Already the precedent has been established.

That great Golden State of California, always ready to take the initiative in such matters and, though furthest removed of any state within our original boundary from the city of Chicago, has set the example. Is there not enough power and organization among two million school musicians to bring influence to bear on the governors of all states for the confirmation of such a noble purpose?

It was Governor James Rolph, Jr., Governor of California, who recently appointed, through his state commission to the Century of Progress, Major Earl Dillon as "official school music representative" to the Chicago Exposition. It is the Major's obligation to train and develop a school band, school orchestra, and school chorus, and to conduct them to Chicago as representatives of the state's work in school music. It is obvious from this that the three units must

be of the very highest excellence.

And the thing that may surprise you, as well as the many governors whom we shall endeavor to persuade to read these lines, is the fact that this musical extravaganza is not to be in the least extravagant. In fact, it is not to cost the state, which is by way of saying the taxpayers, one red Indian. Verily, the official document addressed to Major Dillon and signatorially executed by Theodore Hardee, director of the California State Commission to the Century of Progress, reads as follows:

"I take pleasure in advising you that this Commission delegates you to act as the 'Official School Music Representative of California' at the Chicago World's Fair of 1933, on the terms and conditions in the attached copy of my letter of even date addressed to Mr. William E. Walter, Chief of the Music Divi-

sion, 'A Century of Progress' International Exposition at Chicago.

"Permit me to reiterate that your appointment for this purpose must, in no wise, be considered as involving this Commission in any expense whatsoever in carrying out your plans for such participation, and that you will accordingly make all necessary arrangements therefore, and keep the Commission informed as to your progress."

But who is to provide the money? Well, in the first place, you know how they do things in California. You will recall how Modesto raised \$10,000 in relatively a few hours to send their band to the National Contest in Denver, Colorado, in 1929. Major Dillon is conductor of one of the finest school music summer camps in the west, if not in the United States. All of the final training will be done at this camp for a period of at least a month before starting for Chicago more specifically. "Arrangements are being made with the transportation companies," writes Major Dillon, "which will permit us to rely upon the students' camp fees to pay the expenses."

"The California Congress of Parents and Teachers are taking up, as part of their business, a plan for furnishing whole and partial scholarships to the best music students of the various high schools

of the state. We, therefore, expect to have the very best talent obtainable for the trip. As we are to represent the cultural side of California life, we will be very closely observed by people from all over the world, and, of course, we must deliver a most impressive program.

"I am expecting the Federated Music Clubs to act likewise with regard to scholarships. With such backing as that we are reasonably sure of getting the best talent, for it is a regrettable fact that here as elsewhere the best performer is least able to pay for his advanced teaching."

Plans are under way for Mr. Dillon's groups to furnish the music for the celebration of California Day at the Century of Progress on July 7. This date is the 87th anniversary of the raising of the American flag at Monterey by Commodore Sloat, when he took possession of the territory, now known as California, for the United States. An appeal is also being made to Mr. William Walter to program the California group as a regular feature of the Exposition during the week of July 8.

No one in the entire state of California is so well equipped, perhaps, to assume this tremendous task and carry it to com-

pletion to the immortal credit of the great state it represents. The Pacific-Coast Band and Orchestra Camp is located high in the Sierra Mountains, an elevation of 4,500 feet. It is a secluded spot fifty-nine miles from Fresno, though easily accessible by a fine automobile highway. It has everything that could be desired in majestic beauty and practical convenience for an ideal summer's music study. The 1933 fee, while still very reasonable, will cover the trip to Chicago.

And so you see, an idea that has been proved cannot be easily disproved. If the far off state of California can undertake this magnificent contribution to school music, then the governors of closer states should not hesitate. Let there be organization in the school music ranks of every town and every state. Let there be concerted action. Will your state be represented with its school music at the Century of Progress? Or do you prefer to be conspicuous by your absence? If you are proud of what you are doing with music in your schools, let the world know it. If you are ashamed, stay at home.

First, it's up to the school music interests in every state to bring this idea to the attention of your governor. And then, Governor! it's up to you. State capital papers, please copy.

The camp offers every advantage for recreation as well as practice.





The Little Drummers Classroom

Andrew V. Scott
Percussion Instructor

HELLO PERCUSSIONISTS!
How are you getting along
with your rudimental studies?

Are you having any trouble with the last lesson I gave you? Was it too simple or too intricate for you? In either case, let me know, and I shall be very happy to explain your rudimental pet-peeve, and will spare no pains in doing so.

I have received quite a number of letters from drummers who are interested in rudimental exercises for which I am very grateful.

It is most difficult to write a column of this nature, for various reasons: If I write about the Flam, it may please a few—perhaps they are interested in some other rudiment—and I may show example of the Paradiddle—and no one is interested. So you see, it is very important that I know what YOU want in order to please the majority.

In other words, if I get nineteen requests for the Flam-a-poo and one request for the Tap Ruff—common sense tells me that you readers are interested in the Flam-a-poo. This not only applies to rudiments but to any other drum problem you may have with which I may be able to help you.

The Drag Paradiddle is the lesson for this month because this rudiment was

most popular in the requests of you drum fans following my September article.

Your editor was informed by very good authority that a contest for drummers will be held during the World's Fair which will open in 1933. This contest, I hear, will be the greatest ever to be held in these United States or, as a matter of fact—anywhere. No definite date has been decided upon as yet, but I have been "Winchelling" around quite a bit, and have found out that this great event will take place about the middle of August.

However, this writer will give you all the information possible in the next SCHOOL MUSICIAN and will continue to keep readers of this column informed of any information received regarding this contest. As I understand it, this event will be open to all junior percussionists up to twenty-one years of age and it is not necessary to be a member of any musical organization in order to enter. This sounds very fair to me because it

will give all drum students a "Square Deal" especially the drummers in small communities with no chance of getting band or orchestral experience. This will also give the drummer who has graduated from school a chance to enter.

The boy or girl who comes out on top will be recognized as the CHAMPION JUNIOR DRUMMER OF THE WORLD, and will receive a beautiful trophy to be donated by Mr. William F. Ludwig.

Now what about giving that practice pad of yours a few "hot licks" during the cold winter and be all set to work on your drum in the spring?

Don't forget the "LUDWIG TROPHY" means "THE WORLD'S CHAMPION."

The other day I had the good fortune to run into Carlton Colby, the well-known composer and arranger. He invited me to examine his score for his latest number for bands called "Headlines." It certainly is a wonderful piece

of work and it is very modern in every detail.

It is a classic in modern arranging. While examining the score of this modern fantasia your editor was not surprised to find that it contained several well-known rudiments as well as many opportunities for the drummer to show his technique with other instruments of percussion.

Fred K. Huffer, who arranged the piece, is one of the few who understands the art of employing the percussion section to good advantage.

"Headlines" contains the following rudimental beats—Long Roll, Open Ruff, Nine-Stroke Roll, Tap Ruff, Paradiddles, Flam and Stroke, Open five-Stroke rolls, and Rataamacues.

The other instruments of percussion used are bells, xylophones, tom-tom, temple blocks, small wood-block, large wood-block, gong, chimes, and timpani.

The notation for the temple blocks is written in modern notations and can easily be understood and played by anyone who has the least conception of Drumology.

Now let us analyze your lesson for this month—the Drag Paradiddle—which was requested in the majority of letters I received this month.

Before attempting to play the exercises shown, I recommend that you look them over very carefully in order that you may have a better understanding of just how they should be played.

Letter A requires four measures in 4/4 time. You have undoubtedly run across this figure in many compositions.

Letter B is the same rhythm but requires only two measures. Letter C is the same rhythm but requires only one measure. You will notice in letter C that this notation is the Drag Paradiddle as shown in the Rudimental School.

Start letter A very slowly and gradually increase your speed. Then go to letter B. Start at the tempo you have left off and gradually increase your speed until you are playing the measure marked Letter C in a tempo about 120-128 beats per minute. When you have mastered this, a good idea is to start at Letter A and gradually by degrees become faster until you are playing the rhythm of letter B, becoming faster until you are playing letter C and then go as fast as possible. The idea is to be able to play as fast as possible. By doing so, you will gain more technique.

The exercises are meant for a double purpose: To show you how the Drag Paradiddle appears in modern notations

and also to enable you to play from hand-to-hand.

Exercise No. 1. The first quarter note is played with the right hand. The nine-stroke roll that follows is played with the left hand. You will note that it starts and ends with the left hand. The next nine-stroke roll is started with the right hand and ends with the right-hand. The last stroke is the first beat of the Drag Paradiddle. The first quarter note of the third measure is played with the left-hand. The nine-stroke roll starts and ends with the right hand. The nine-stroke roll that follows starts and ends with the left hand and the last stroke of the nine-stroke roll is the first stroke of the fourth measure.

In order to play these exercises properly, it is very essential that you accent the notes marked. By doing so, you get more benefit from these rudimental exercises.

Exercise No. 2 is the nine-stroke roll with the right hand; nine-stroke roll with the left hand and the Drag Paradiddle. Third measure—nine-stroke roll left

hand; nine-stroke roll right hand. You will notice in this exercise that the nine-stroke roll ends on the second and fourth beat of the measure.

Exercise No. 3. First quarter note, right; nine-stroke roll left; the two eighth notes must be played right, left. The Drag Paradiddle—first note of the third measure left; nine-stroke right; two eighth notes left, right followed with the Drag Paradiddle.

Exercise No. 4. Nine-stroke right hand; nine-stroke left hand and the last eighth note with the left hand. You will note that the last stroke of this nine-stroke roll ends on the first eighth note. In other words, it finishes on the count four and the next eighth note is placed on the "and" count. Drag Paradiddle follows.

The last two measures of this exercise are played just the same as the first two measures with the exception that the sticking has been reversed.

Use these exercises daily and I am sure they will prove most beneficial to you.

DRAG PARADIDDLE

A

R L L L L L A L L A R L L L L L L L L

B

R L L L L L A L L A R L L L L L L L L

C

R L L L L L A L L A L L L L L L L

EXERCISE NO 1

R L - R R A A L A - L L L L

EXERCISE NO 2

R - L - R R R L - R - L L L

EXERCISE NO 3

R L - R L R R R L A - L L L L L

EXERCISE NO 4

R - L - L R R R L - R - R L L L

Cornet or Trumpet?

The Author Shakes Their Family Tree

By W. W. Wagner

THERE has been so much argument concerning the relative merits of the cornet and trumpet that I feel compelled to analyze this important question for your approval.

By delving back into the history of music, particularly as it pertains to the development of musical instruments, some very interesting things are brought to light. Many of the older soloists of the present day would lead us to believe that the cornet was usurped from its rightful place by the trumpet. Actual facts prove that the trumpet preceded the cornet by many hundreds of years and only comparatively recently has the cornet been known to musicians. The original "trumpets" known to the ancients were not shaped like the modern instrument but were long, narrow tubes sometimes made of metal, often of wood, and frequently of bullock's horns. They were similar to the modern trumpet in the way the tone was actually

produced, viz., by the vibration of the lips in a cupped shaped mouthpiece.

Italian musicians are given credit for bending the tubing to the present trumpet shape which took place sometime during the middle of the 15th century. This trumpet had no valves or keys and was limited to the open tones of the modern bugle. In the 18th century a German trumpeter, Mickel Woegel, invented a slide trumpet which permitted greater flexibility and a wider variety of

uses. About 1760, Kobel, a Russian musician, invented the keyed trumpet which did not have valves but keys like those employed on the modern saxophone. In 1815, Stölzel invented the piston or modern type of valves which made the trumpet a genuine chromatic instrument. Its development by modern manufacturers is another interesting story which may be discussed in some later issue.

So we find the trumpet in modern



Right: The corneopean, one of the very first cornets with two valves, invented by a German, Henry Stölzel about 1815. Below: A clarion in B_♭ used in Italy, 1411 A. D. Length 51½ inches and pitch about G₂ in the second octave below middle C. Using the mouthpiece, missing on the picture, it would sound A, but the fundamental would sound an octave below the trumpet of today





Assisted by obliging friends, Carl Busch, noted composer, exhibits his private collection of "mid-Victorian" instruments. The band, you will recall, was originally an army institution, and it is thought by some that the earlier instrument designers, had the soldiers in mind when pointing bells back over the shoulder, so that they in the marching ranks might hear. Mr. Busch, in the director's position, is holding an old cornet which we wish might be seen to better advantage; in playing position the bell points upward, right between the eyes.

form has been in use since 1815 but they were not all of the soprano type, as we think of them now. There were the small soprano models usually built in F and sometimes in E \flat and D, and the bass trumpet in E \flat , which was the forerunner of our fluegel horn, and then the larger models which eventually became B \flat and B \flat basses.

To distinguish between the trumpet and the fluegel horn, one should not gain the impression that pitch was all-important because the E \flat bass trumpet soon became rarely used and the trumpet became lower in pitch until it was pitched the same as the fluegel horn but designed to produce a different tonal quality. The trumpet was small in bore while the fluegel horn was much larger. The next step in the evolution of the trumpet was the development of the cornet which is really a COMPROMISE BETWEEN THE TRUMPET AND THE FLUEGEL HORN.

The cornet was originally designed to produce a quality of tone midway between that of the trumpet and the fluegel horn. Many writers have tried to prove that the cornet was a distinct type by saying that it has more tapered tubing while the trumpet has more cylindrical tubing. This, however, is not fundamentally true because the basic difference is not the number of inches of tapered tubing but in the actual taper and in the bore. In order to produce a

tone which is not as brilliant as the trumpet, the bore has been increased and the taper has been made more abrupt on the cornet. If you will compare a trumpet with a cornet you will notice a marked difference in the flare of the bell and in the graduation of the taper of the mouthpiece.

In our modern day, popular fancy favors the trumpet because of its brighter, more brilliant tone. However, because of this fancy many so-called cornets have been placed on the market which are really trumpets and many trumpets have been so named but are actually cornets. So it is rather amusing to listen to the old timer swear by his "cornet" and the younger player argue in favor of his "trumpet," when actually their instruments are not as much different as they are prone to believe. I have seen players become converts to the cornet after playing trumpet for many years, simply because they had occasion to try new and well built instruments which played so much easier than their old instrument that they immediately had the idea that because the new horn was called a cornet, it was much easier to play. I know a trumpeter in a large symphony orchestra who has been seeking the ideal trumpet for years and complains that the instruments that he has owned in the past did not seem to have a mellow enough tone. When you suggest that he buy a cornet

he throws up his hands and assures you that only trumpets are used in symphony work.

I have tried to bring forth the point that in our present day the cornet and trumpet are almost exactly the same from every standpoint except a difference in tonal quality. The assertion that the cornet is more adaptable to band and the trumpet to orchestra is basically wrong since it is simply a matter of personal taste as to which type of tone the player or the director personally favors.

The purpose of this discussion is to set forth the history of the development and the relative merits of these two very similar instruments. It has not been my purpose to champion either one of them. However, I firmly believe that if a director decides that he wants to use cornets that all of the players should use cornets instead of a mixture of trumpets and cornets. It does not sound well to have two solo cornet players, one using trumpet and the other using cornet. If both musicians play the same type of instrument the same quality of tone is maintained when they alternate, as it is customary. In closing, however, I am sincerely convinced that the selection of either cornet or trumpet for modern band work is strictly a matter of personal choice and no one can honestly place one above the other except as it suits his own particular taste.



A hitherto unpublished photograph of the "March King," caught on his arrival, for his last visit to Interlochen. Mr. Maddy and Mr. Giddings pilot him through the clicking cameras

In Memory of an Old Friend

WITHIN the gates of the citadel of school music now stands a monument, tall and white, before which the student bandsman bows in humble reverence. But it is not a tomb of grief and sorrow and despair of loss. Rather, it is a shrine of joy for that rich legacy of happy music through which the great composer, John Philip Sousa, lives forever in our hearts, and marches on triumphantly unto generations yet unborn.

Never could it be imagined ever within the wish of John Philip Sousa that we school musicians, whom he knew and loved so well, should sadly mourn his passing. Rather would he have us marching on in eager, vigorous step with his marshal rhythm. And that is just what we are going to do.

The Committee on Instrumental Affairs of the Music Supervisors National Conference have wisely sensed that boys and girls throughout the country, hundreds of whom have played his numbers under his personal direction, would like to take the initiative in paying tribute to him and thus helping to perpetuate his memory. The resolution on the opposite page is the result of this wise consideration. By its regular observance may it become one of those

good habits of the people which shall grow into a permanent custom of the land.

"I marvel at the work you boys and girls of the school band and the school orchestra are doing," wrote Mr. Sousa in an exclusive article published in this magazine in September 1929, under the intimate caption, *Let's Go Down the Highway of Music—Together*, "not only for yourselves but for mankind generally: the fine foundations you are laying for better minds, better citizens, better living.

"Every boy and girl is capable, in greater or less degree, of learning music and of having his or her life enriched by it. And that it is one of our most valuable aids in the 'pursuit of happiness' which after all, is one of the largest problems of life, is somewhat borne out by the fact that no person educated in music ever regrets it, while those who are unable to play any instrument and therefore unable to appreciate and enjoy music with anything like the capacity of those who do play, realize that they have missed and are missing one of the richest blessings of life.

"And you boy and girl musicians will, I am sure, hear me out in that the satis-

faction, the inspiration, the mental exhilaration that lie back of even a rudimentary musical education, make it well worth while."

The world remembers John Philip Sousa as the March King. But in spite of the fact that he composed and published over a hundred marches, they represent but a small part of his prolific writings.

Mr. Sousa was the composer of ten operas, including "El Capitan," "The Bride-Elect," "Desire," "The Queen of Hearts," "Chris and the Wonderful Lamp," and "The Charlatan," all great successes in their day. He has to his credit more than twenty suites, nearly fifty songs, and a monumental work for orchestra, organ, and choir, including "The Last Crusade." He wrote three novels, "Pipetown Sandy," "The Transit of Venus," and "The Fifth String," and published his biography under the title "Keeping Time."

So let's continue down the "great highway of music in rhythmic step with the spirit of our great leader and friend. Once each year let us lay a wreath of music at the foot of the monument in our hearts." Is this not a consumation devoutly to be wished?

SOUSA ANNIVERSARY

November 6

(John Philip Sousa was born November 6, 1856)

Let every school band in America (orchestras too) honor the memory and pay tribute to the genius of John Philip Sousa, the March King of all time, by playing one or more of his marches on this anniversary of his birth.

The National Bureau for the Advancement of Music wishes to call to the attention of all school band directors the two resolutions reproduced herein—one by the COMMITTEE ON INSTRUMENTAL AFFAIRS OF THE MUSIC SUPERVISORS NATIONAL CONFERENCE, and the other by the NATIONAL SCHOOL BAND AND ORCHESTRA ASSOCIATION.

WHEREAS, the COMMITTEE ON INSTRUMENTAL AFFAIRS OF THE MUSIC SUPERVISORS NATIONAL CONFERENCE is deeply appreciative of the valuable contribution which JOHN PHILIP SOUSA has made to the development of school bands throughout the United States: by his ever ready counsel as an advisory member of the Committee; his freely given services as judge at the many national school band contests, necessitating long and arduous trips; his inspiring marches and other compositions; his conducting at national school band concerts; and by the magnetic appeal which he made to the American school band musicians; and

WHEREAS, this Committee wishes to express its appreciation in some commemorative way in which the many thousands of school bands which have benefited by his influence can participate, therefore be it

RESOLVED, that on November sixth, nineteen hundred and thirty-two, the anniversary of his birth, and on the same date in succeeding years, the school bands which wish to honor his name be encouraged to play one or more of his marches, either in special concert or regular school activity, as a tribute to his memory and acknowledgment of his genius.

April 6, 1932.

(Signed) JOSEPH E. MADDY
General Chairman

(Signed) A. A. HARDING
Chairman, Band Division

(Signed) VICTOR L. F. REBMANN
Chairman, Orchestra Division

(Signed) CLARENCE BYRN
Chairman,
Class Instruction Division

(Signed) CHARLES M. TREMAINE
General Secretary

WHEREAS, history records that it has been the will of a Divine Providence to advance civilization and the arts and to contribute to the welfare of humanity through giving to the world great leaders who inspire us by their genius and their strength of character, and who draw us to themselves by their lovable natures and their unselfish devotion to the public's interest; and

WHEREAS, JOHN PHILIP SOUSA has so conclusively proved himself to be such a man, has won for himself such a secure place in the history of all time, and has left behind a rich legacy in his imperishable compositions and in the memory of his delightful personality, his wit and kindness of heart; and

WHEREAS, THE NATIONAL SCHOOL BAND AND ORCHESTRA ASSOCIATION has been a particularly favored beneficiary of his generosity and genius, his self-sacrifice, and his faith in the American youth, and particularly in the value of public school music; therefore be it

RESOLVED, that we, the NATIONAL SCHOOL BAND AND ORCHESTRA ASSOCIATION, record our appreciation of his many trips to our national high school band contests, his guidance of our educational endeavors, his interest in our progress, and his encouragement of our efforts; and further be it

RESOLVED, that we erect a monument to him in our hearts, which we will pass on to every grade and high school band boy and girl, so that he may become a living and continuing influence for raising the standard of our performance; and further be it

RESOLVED, that a copy of this resolution be sent to his widow and immediate family, to whom we offer our deepest sympathy.

Adopted at Cleveland, Ohio,
April 6, 1932.

(Signed) A. R. McALLISTER
President

(Signed) G. R. PRESCOTT
Vice-President

(Signed) J. LEON RUDDICK
Vice-President

(Signed) C. M. TREMAINE
Secretary-Treasurer

Does Smart Uniforming Make a Better Band?

By Maud O'Bryan

TRY uniforms on those half-interested pupils! F. H. Wood of New Orleans did it seven years ago and made his band school the biggest in the south.

A red-coat uniform, a big brass horn to toot, and a chance to strut down main street are the next best things to Santa Claus. Add to that the title of Captain, Lance Corporal, or what-have-you and you've got a kid eating out of your hand.

Who wouldn't practice to get ahead of the freckled-faced kid around the corner?

Who wouldn't "try" for a chevron, presented before an immense audience? Who wouldn't welcome a flashing new uniform?

Who wouldn't think music was fun if he knew he could be the whole cheese in his local band?

It's a sure-fire idea. In seven years Prof. Wood never saw it fail. Two hundred youngsters report for classes as regularly as clock work. And they love it!

"Every child in every class must wear a uniform," Prof. Wood declares. "Semi-military systems have many attractions for a child.

"I have worked out a most effective system. A child advances from Private to Lance Corporal, then to Corporal, to

Sergeant, Top Sergeant, Lieutenant, and finally Captain, if he qualifies. Non-commissioned officers wear red coats, as do the privates. Commissioned officers have regulation khaki army officers' uniforms. The thrill of getting into a new suit and showing off before the class more than compensates for long hours of practice and study.

"I leave everything up to the child. He advances individually and is not held back by other children.

"Upon enrolling, if just starting, a pupil is put in the first section. There are two courses in this grade, and as soon as the child has passed both he is transferred to section two. After reaching section three, he receives chevrons as an army bandsman. This award is made annually according to his grading and the length of time served."

Public concerts are given weekly at parks and playgrounds, and these, too, help to stimulate interest in the Wood Band School. Social activities are numerous. They cast a glamor of fun over humdrum school work. There is an annual church parade at Easter, and an annual boatribe in April. A camp along Bayou Barataria is maintained for the children the year round. Here they can go with their parents and friends and enjoy all the pleasures of camping, fishing and swimming.

Uniforms and group classes make for good fellowship and friendliness, Prof. Wood finds.

"Each pupil is tested out of every class," he says. "If he does not practice at home he cannot pass.

"Three lessons are given every week, but they are conducted in groups. Each child learns by his own mistakes and the mistakes of others. If he doesn't practice at home and comes to the class unprepared, his mistakes are at once apparent and he is placed in an embarrassing position. The harmony of the whole class is disturbed by one instrument's lack of co-operation."

Rarely does one of Mr. Wood's pupils dare to appear without having gone over his part several times, at least.

Practice rooms and class rooms are open and spacious. There is a stage where the children can amuse themselves. The auditorium where rehearsals are conducted has an atmosphere of the theatre about it, and the children are constantly preparing for public performances.

Dramatic arts are also taught to the children. The pupils have a chance to learn acting free of charge, and are shown the fundamentals of "stage presence" and good diction.

When it is necessary for the children to buy instruments, the school supplies



To illustrate the effectiveness and beauty of the cadet uniforms for both boys and girls as used in the St. Mary High School Band of Menasha, Wisconsin, Marian Borenz, solo bassoonist and first lieutenant of the band poses with her brother, Robert. Marian is one of the most promising pupils of the famous music director at Lawrence College, Appleton, Wis., Mr. E. C. Moore

"Our music is now rough," says Prof. Wood, "but possibilities in the future are unlimited. While our classes now lack finesse, they are constantly improving.

"Young ears that have been trained to the syncopation of jazz have to be retrained to appreciate the finer music of the masters. If only more of the children were able to hear the better music! The radio, of course, is the only opportunity most of them have to hear a symphony orchestra. Our school teaches the children what a well-instrumentated and well balanced band looks and sounds like."

And that, in itself, is no small feat. As Prof. Wood likes to believe, he "has been chosen in the Plan of the Universe to start the younger generation of this section to play music." Assisting him in this great work is Miss Lillian Mary Bayhi, who has learned the business from Prof. Wood "from the ground up."

This evolution of a children's band school started seven years ago with the "Sons of Firemen," the first children's musical organization in the South. Prof. Wood, a Londoner who had been "on the road" in America for years, saw the tremendous possibilities in a new field.

He was director of the Firemen's Band. Uniforms helped its morale. So he organized the Sons of Firemen, which went over with a bang. And now the sons and daughters of every type of people study under Prof. Wood. Through hard work and industry he achieved a great success.

Uniforms helped to do it. He admits it himself.

them at a good discount off the retail price. By agreement with music stores of the city, Prof. Wood is able to increase the sale of instruments and the number of pupils for his school, at a profit to everyone concerned.

The primary purpose of the school is to teach the children the fundamentals of good music and correct instrumentation. Classes are so divided according to instruments that a harmonious balance is always maintained.



By
Clifford D. Knapp
 Director,
 Havre, Montana
 Bands

Some Sentiments *from* Montana

HAVRE'S First Annual Music Festival, a year ago, was attended by eight bands with 218 musicians, the second festival by twenty-one bands with 1,050 musicians; the opinions of all the band leaders and school executives who were present strongly points toward the festival in preference to the contest idea. The festival idea, as here described, was sponsored by the Havre City Concert Band and the Havre Chamber of Commerce.

Havre is located in north central Montana and has a territory for festival building which includes eight counties touching the Canadian boundary, and east of the Rocky Mountains to the North Dakota line. This territory has about twenty-five high schools that are maintaining bands, though their enrollments are small, or medium, in all cases.

A small percentage of these bands have attended state music meets at great expense because of the distance of travel. Many have attended sub-district and district meets where they played under much stress and nervous strain, only to return home with the bitterness of defeat in their hearts. Some of the directors have recognized that the judges were not always as fully qualified as they

should have been and this did not help matters. It finally developed that fewer and fewer bands were entering the state meets because of the discontent and discouragement, not only to the student performers but to the instructors as well.

When you analyze these things, and find that the contest draws but six to eight percent of the bands in its territory then we have reason to wonder, what can be done for the remaining 92%? Why not a demonstration festival where the large band and the small band, the young band and the more mature

band, have the same chance to perform and can go home with a feeling of good fellowship.

It is now an established fact that this plan has on two occasions drawn all the available bands to Havre and the expense to them is very small; they have had a good time and returned home saying, "We are coming again next year." After all, as has been stated, our aim here is to teach music through the furtherance of the band idea, and not to win contests.

Each band attending the Havre Festival was allotted from fifty to sixty

(Continued on page 34)

Above: the Havre Sr. High School Orchestra, and below: the Havre Sr. High School Band, both of which are under the direction of Clifford D. Knapp.



Percy Grainger's "Country Gardens"

By Theodora Troendle

PERCY GRAINGER'S unique and delightful piano compositions based on old English songs and folk tunes are such a delightful contribution to piano literature that every musician is quite sincere in the hope that his many other activities are not going to stand in the way of furthering the literature of the piano, by giving us many more similar masterpieces. He has not only adopted the very tuneful and poignant melodies, which curiously enough, England abounds in (for she has produced no great composers), but has written them in a style so peculiarly his own that there is no mistaking his handiwork once it has been heard.

Just why England has not contributed to the great music of the world is hard to explain. The wealth of folk tunes, of great beauty, and refinement denote a soul for music. And certainly no nation, not even Germany, has been as appreciative and active in fostering great music as England. It was the London Philharmonic Society for whom Beethoven wrote his great 9th Symphony. It was in England that Händel spent the most creative years of his life; Mendelssohn wrote his two great Oratorios, "St. Paul" and "Elijah," for the Birmingham choral societies. Schumann was known and loved in England through the medium of his wife, Clara, whose piano recitals were a yearly contribution to the English music loving public long before he was as well known on the Continent. So the mystery remains doubly inexplicable. Perhaps the greatness and profundity of her literature exhausted her creative powers, for art in other directions.

"Country Gardens," perhaps the most popular of Mr. Grainger's compositions, is adopted from an old English Morris Dance Tune of exceeding brevity and simplicity. Mr. Grainger has wisely refrained from altering the tune, perceptibly; the structure merely gets firmer and richer as the dance whirls on to a tempestuous finale. (Morris dances are



still danced in several agricultural districts of England by men dressed in quaint costumes to the music of the fiddle or drum and fife.)

Now as to difficulties that the student desirous of a creditable performance will encounter: the piece demands good crisp, clear chord playing, the hands always in strict unison (unless the broken chord effect is necessary or desired); the tempo must be brisk and sprightly, and, above all, it must not let down. The temptation, obviously, is to slow down when the going gets a bit rough, as it certainly does, for even the seasoned pianist when the left hand is called upon to "violently wrench" off big handfuls of left-handed chords, and

no time to spare between "wrenchings."

The piece must have "go" to it. There are no subtleties of interpretation to bother the student but endurance is an important item, for the last two pages must fairly rock with exuberance (a very conspicuous quality in Mr. Grainger's own playing). A word of caution as to practicing pieces of this peculiarly exacting nature might be timely. Practice slowly, cleanly, and, above all, cold bloodedly. To instill the dash and vigor prematurely would result in a slovenly performance that would far from invigorate the listener not to mention the wear and tear on the nerves of the aspiring performer, as well as, the ears of his suffering family.

For Thee We Pose





1. Formerly a 1st Lieutenant in the Harrison High School Band, Chicago, John Tackstein has made his school proud of him by placing in 1st Division in the tuba solo contest at Marion, Indiana, last spring.

2. In his first attempt at contests, Jack Erickson of Joliet, Illinois, won a place in 1st division in the State and National Fluegel horn contests, and was also in the Brass quartet which rated 1st Division in both contests.

3. District, State, and National contests made a winner of William Hurson of Harvey, Illinois, a drummer in the Thornton High School band and orchestra.

4. Paul Mueller, oboist of the Quincey, Illinois, High School band, is modest in telling of his musical achievements with the exception of his winning first in the State and National contests this year.

5. As student-director of the Lake View High School band, Chicago, and winner of both City and National drum solo contests, it is no wonder Morris Rose occupies a portion of this page!

6. Among the miscellaneous ensembles placing in 1st Division at the National Contest was the violin quartet of Elmwood, Neb. 1st row: Marjorie Horton and Ruth Joan McLenon; 2nd row: James Liston and Anna Williams.

7. Another marimba-sylophonist who brought fame to the Harrison High School Band, Chicago, is Erwin A. Brousek who won city and national honors on his instrument. He is also studying the cornet with his father, who has long been identified with the Chicago Federation of Musicians.

8. The fourteen prize winning soloists from DeLaSalle Institute, Chicago, who competed in the Archdiocesan Band Contest were: 1st row: John Dunne, Michael O'Sullivan, John Schack, Herbert Schatte, Joseph Vogt, Archie McKillan; James Ostendorf and Hugh O'Kelly. Back row: Irving Hankinds, Ervin Brabee, Stephen McEllistim, Thomas Fabish and Norman Lindquist. Gene Elasz, oboist, not in picture.

9. Being an honor student in the Manchester, Ia., High School is enough in itself, but Alice Mae Ottillie was also French hornist in the band; accompanist for the glee club and orchestra; and pianist for the Ottillie seven-piece family orchestra.

10. Two years as President, Concertmaster and Asst. Director of the Aberdeen High School Band surely speaks well for the musical talent and ability of Ralph Carlson of Aberdeen, S. Dakota. He is also a National cornet solo winner.

11. An all-around star percussionist is George Wachas, formerly of the Harrison High School Band, Chicago, and a National 1st Division winner in the marimba-sylophone solo contest.

12. As fiddler of the Marion, Indiana, High School Band, James Blakemore garnered several medals as a result of music contest competition; but the one of which he is most proud is the last one, indicating his placing in 1st division at the National Contest.

13. First in the District, State and National Contests, 1932, is the record of Willis Smith, trombonist who plays 1st chair in the DeKalb, Ill., High School Band.

14. For a little girl Geraldine Osterholts of Centralia, Ill., is doing things up in a big musical way. Only an eighth grade pupil in the Centralia Public Schools, she was rated 1st Division in the National, and the State Elementary and High School Solo Contests.

15. For the last two years, in the annual Chicago Junior High School band contests, Van Steuben Junior High band has taken home the bacon. If things go right, Director Clifford Lilly anticipates their making it "three straight" by winning in 1933.



« We See by the Papers »

Up From Florida!

Recognize Robe B. Carson of Miami Beach, Florida—you Interlochen fans? I thought you would, for Robe spent his summer vacation playing the flute at Camp this year.

But I bet you didn't know then that he won the flute championship in the Florida State contest this spring. He also competed in 1930 and placed second.

Robe has played piano for six years, but began the study of the flute three years ago so that he might play in the championship Florida high school orchestra of which his mother, Ruby Barrett Carson, is director.

This fall, so we heard, the University of Florida is claiming his attention and you can just bet his fraternity brothers will have plenty of banjo entertainment. He is a wiz' at strumming.



Elect Officers at Stillwater

Right in line with the election season the Stillwater High School Band and Orchestra of Stillwater, Oklahoma, has recently announced the election of the following officers. Ada Lou Hall will head the orchestra group, and Willard Woodyard, the band. The business manager of the band will be William Gibson and that of the orchestra, Marvin Marshall.

Other officers elected will serve in identical posts in both organizations. They are Junior Burrows, vice-president; Jack Elliott, secretary; Wilbur

Hall, treasurer, and Marvin D. Livingood, publicity.

Director T. A. Patterson is very enthusiastic about both the band and orchestra this year. In fact, he has said: "We have the best band and orchestra in process of formation this year that we have ever had."

* * *

And the publicity man is on the job. Marvin D. Livingood sent us the news about Stillwater.

539 Enroll at North

North High, Des Moines, Iowa, has the unusually large number of 539 students enrolled in the various musical organizations this semester. These figures indicate that approximately one out of every three pupils in North has entered some type of music class. It is also interesting to note that in the entire music department almost one-half of these are new members.

This high enrollment in music also indicates either the rapidly increasing



Something new? Something different? Any clever pictures? And heaps of other similar questions which I could ask you. If you have it or can get it send it in.

By the way, reporters, here's a TL for all of you. You surely did your share in contributing news this month. Let's not only keep it up, but get better as we go along.

Neta Rumberg.

interest in this type of education or the likability and popularity of the music directors at North High. We hope it's both.

Lanark Concert Band, Chicagoland Festival Winner

One of the many bands which made a name for itself at the Chicagoland Music Festival this fall was Beth D. Hower's concert band, a Class D entry from Lanark, Illinois.

its practice room walls.

This was the third and most successful season for the band, which is really a reorganization of the school band for the summer months. And the director,



Not only did it come home a winner of first place, but it brought back some grand medals with which to decorate

Miss Hower, is full of praise for these boys and girls whom she calls her "big family."

Humboldt Takes Front Seat

First place and first money were the awards credited to the Humboldt School Band of Humboldt, Nebraska, as a result of their competition in Class B in the Nebraska State Fair Band Contest, September 3-9. They also won second place in the sweepstakes or Class A and B finals.

Dubois was judged the winner in Class C and Table Rock won in the Class A contest and sweepstakes. An interesting fact to note is that all three championship bands are located in the southeastern section of the state and within a radius of sixteen miles.

Professor Hagenow of Lincoln, Nebraska, who instructs both the Class A and B championship bands, surely deserves mention for the success the organizations have achieved.

* * *

'Member Reporter Marie Katouc? Well, she's at it again. The informative little article on the Humboldt School Band was sent in by Marie.

Winter Contest Scheduled

The fifth annual band and orchestra contest between the three Junior High Schools of Johnstown, Pennsylvania, is scheduled for December 16.

Cortez Band Climbs to Championship Heights



In the midst of the Great Rocky Mountains, near the Mesa Verde National Park, Colorado, is the little town of Cortez, where only three short years ago a band course was introduced into the school. A young bandmaster of Omaha, Nebraska, Mr. H. K. Percy, was chosen to direct the first band. And what a band! Just imagine the first few rehearsals, if you think you can!

After four months of training the band competed in the San Juan Basin Contest and took first place. The second year it placed second, and this year,

Miss Mary Weaver, music supervisor in the Johnstown public schools, has announced that there will be prominent out-of-town judges and that the trophies will be awarded by the Johnstown Advertising Club.

Last year the Cochran Junior High won the junior and senior orchestra silver trophies and tied with Joseph Johns Junior High for the band.

* * *

Helen Nokes, an oboe player of the Johnstown, Pa., High School band, promises to be one of our most reliable reporters. She contributed the item about the contests scheduled for Johnstown this coming December.

Two Drum Majors to Lead Dubuque Senior Band

When the eighty-piece marching band of Dubuque Senior High, Dubuque, Iowa, parades on the football field this fall it will be directed by two drum majors.

Offsetting all, one of the drum majors is a girl—for the first time in the history of the high school.

Dorothy Mae Metcalf is the envied person chosen for this position. In co-leadership with Miss Metcalf is Ellsworth Parnell, last year's leader.

* * *

By the way, folks, to Irene Retherford of Cortez, Colorado, goes the credit for writing the article about the Cortez Band.

A Future Star

Until the picture of Kenneth Foss, eleven-year-old cornet soloist of Rochester, New Hampshire, came in the other day, I had my doubts and suspicions about New Hampshire musicians. Why? You would, too, if you never heard from them, but thanks to Kenneth, my hopes have been renewed.

It was in November, 1930, that Kenneth Foss began his study of the cornet



on a rented instrument. After three months' time he made such rapid progress that his grandfather presented him with a gold Bb cornet for his very own.

Now his playing draws the admiration of thousands, as he performs as soloist for the Rochester City Band under the direction of Prof. J. E. A. Bilodeau, who also instructs him privately. In addition to being a member of this organization, Kenneth is a soloist with the Allen Grammar School Orchestra and Junior Symphony Orchestra, which makes it its business to bring happiness to people by playing at church benefits, lodge entertainments, orphanages, hospitals and other like institutions.

Band Is Largest in Years

The Natrona County High School cadet band of Casper, Wyoming, began this semester with an enrollment of sixty-two, the largest in six years.

With scarcely one week to practice the band played at the State Fair in Douglas on September 16; at the pep assembly, September 23; at the Casper-Thermopolis football game, September 24; and opened the Teachers' Institute held in Casper, September 30, at the Natrona County High School. On October 3, the band paraded in honor of the Parent-Teachers' Association.

Selection of a drum major has not as yet been completed. From the ten boys selected by the band for elimination, there are still four remaining. They are: Don Gorrell, Jack Long, Don Bell and Carl Weidner. Final selection is to be made soon.

Nazareth Soloists Win First

They're stacking 'em up, this Nazareth Academy Band of LaGrange, Illinois. What? Oh, triumphs, of course. And why shouldn't they when two of their fair soloists, Esther Weiss (left) and Mary Gilleran, both won first



place on their respective instruments in Class B this year.

The close of each scholastic year just witnesses one more winning for the Nazareth Band of the same sort that marked the first year of the band's existence, when it took first place in Class D in the Archdiocesan School Band Contest in 1931.

Under the direction of the Sisters of St. Joseph and Mr. Guido Mattei innumerable programs, concerts, and recitals have been given of late.

Central Orchestra Makes Initial Appearance

Under the direction of Miss Annetta Yates, the Central High School orchestra, of Lonaconing, Maryland, made its initial appearance of the year on Monday, September 19, in the high school assembly. Inasmuch as no regular program had been planned, the orchestra took up the main part of the performance.

All Gaps Are Filled

Although ten members of the Huntington High School championship band, Huntington, Indiana, graduated and several others have discontinued band this year, there is still an enrollment of forty musicians, according to Mr. Weesner, the director.

Eight new members have joined, thus helping to make up the deficit. They are: Robert Lannerd, baritone saxo-

phone; Nancy Erehart, cornet; Richard Krieg, trumpet; Gene Dolan, snare drum; Robert Roudaboush, trombone; John Deems, bass; Anna Louise Miller and Elizabeth Snyder, French horns.

Three post graduates, Kenneth Fahl, baritone; Kenneth Adams, trombone, and Ruth Paddock are such band fans that they came back again for another year.

New Mexico Plans for All-State Orchestra

The New Mexico All-State High School Orchestra and the New Mexico Junior High School Orchestra will assemble in Artesia, New Mexico, March 29th, for a three-day session of training for concerts to be given at the East New Mexico Music Festival at Artesia, March 31st and April 1st.

Membership in this 1933 All-State High School Orchestra will be limited to fifty.

If financial conditions improve sufficiently, arrangements may be made to feature free programs in four high schools in East or North New Mexico following the music festival.

Detailed information may be had from Mr. E. L. Harp, director of the Artesia, New Mexico, musical organizations.

5,000 Attend Festival

An estimated crowd of 5,000 people attended a musical festival held at Turner field, Hammond, Indiana, recently. The Hammond Chamber of Commerce and the American Federation of Musicians were the sponsors.

Music was furnished by the Hammond High School, Tech, and Union bands, as well as a mixed choir. Reinhardt Elster, Jr., a former student of Hammond High School, played the xylophone.

Vining Heads Dance Club

All musicians of the Westfield, Mass., High School have been given the opportunity to enter a new dance orchestra.

Even though new members continue to enter and changes will undoubtedly be made throughout the year, the present personnel will consist of: Dorothy Stevens, pianist; Philip Squire, drum-

Wyandotte Boys Play a la Whiteman



"We play to please our audience as well as ourselves," is the motto of the High School Cadets, a dance orchestra of Wyandotte, Michigan. If any other band or orchestra, anywhere, has a better motto, speak in our next issue or forever hold your peace.

Managed by the boys themselves, under the direction of Mr. C. B. Andrews, conductor of the Senior Band, performances are given regularly at the school. Their really "big break" came last spring when the city gave its Washington Bicentennial Dance at which they were asked to play. Just imagine how proud they were that evening!

The boys who make up the orchestra are: Frederick Steinhauer, piano; back row, left to right: Robert Hattis, Richard Ellwood, Frederick Davidson, Verl Althouse, Thern Law, and Jakey Caruso; front row: Marshall McGraw, Edward Boettner, Robert Murphy, Charles Marrow, John Milne, William Werling, and Mr. Andrews in the center.

* * *

Now, lest you might think we have only girl reporters, just glance at the item about the Wyandotte dance orchestra. Richard Ellwood is the guilty one in this case.

mer; Leroy Sawtell, Donald Bagley, and Holland Freeman, trumpeters; Donald Templeton, Harold Hansen, and Raymond Costello, saxophonists; Donald Drake, Lawrence Lloveras, and Richard Fleury, violinists. Lester Vining will direct the club.

Lake View Prepares Concert

The Lake View High School band, Chicago, got off to a flying start this semester by practicing on their new march folios for the first two weeks.

But away with the march folios for a while, at least! The band is now practicing for the December concert program which should, judging from the time spent in preparation for it, be the finest ever given by the band.

Guthier Organizes New Huntington Drum Corps

Huntington High School, under the direction of Richard Guthier, a former student, recently organized a new drum corps of seventeen drummers, which will make its first appearance at the school's annual homecoming football game the first week in November.

The boys who make up the drum corps are: Max Forster, Donald McElhane, Robert Rice, Larry Luker, George Kimmel, Robert Weber, James Lawver, Roy Winkler, Russel Shoemaker, Billy Richardson, George Fry, Dick Fitch, Hayden Hale, Bud Morrett, Alvin Ackerman, Earl Lee, and Gene Dolan, secretary. The Drum Major is to be selected at a later date by Mr. Weesner, director of the Huntington High School Bands.

In addition to all his other activities, Richard Guthier of Huntington, Indiana, is still "sticking with the ship." Very few issues of THE SCHOOL MUSICIAN go to press without a word from him.

National Music Week Festival Scheduled Long in Advance

To celebrate National Music Week this year it has already been announced that the symphonic bands and orchestras of several of the California North Coast Schools will present a festival at San Rafael High School, San Rafael, California, on the evening of May 6.

Eighty-five players chosen from the grade schools of Cordelia, Mill Valley, Richmond, San Rafael, Sonoma and Vallejo will make up the grammar school selected orchestra.

The selected symphonic high school band will be represented by the following

schools: Analy (Sebastopol), Fort Bragg, Healdsburg, Petaluma, San Rafael, Santa Rosa, Sonoma, Tamalpais, and Vallejo; and the selected symphony orchestra of secondary schools, by Benecia, Fort Bragg, Marin Junior College, San Rafael, Santa Rosa, Healdsburg, Sonoma, Tamalpais and Vallejo.

Connersville Impresses Emerson Boroughs

Just received word that Mr. Emerson Boroughs, formerly a teacher at Northwestern University, is the new band instructor at Connersville Senior High, Connersville, Indiana. Mr. Boroughs, who many of you Interlochen fans will probably remember as having spent the last two summers at the National Music Camp, received his A. B. degree in music at Northwestern and has attended Terre Haute State Normal, Union Christian College, and the American Conservatory of Music in Chicago.

In his own words Mr. Boroughs says: "I think the spirit that the students in

the band show is fine. I have been very favorably impressed with the Senior High, and everyone, teachers and students, has been so cordial and friendly that I expect to be very happy in my work."

Simmons Elected Drum Major

Art Simmons, a senior at Lincoln High School, Nebraska, and a two-year veteran in the band, was recently elected drum major to fill the vacancy left by the graduation of Charles Ledwith, former SCHOOL MUSICIAN reporter.

Other band officers chosen are: Leo Shields, captain; William Logan, first lieutenant, Damon Sanden, second lieutenant, and Homer Rowland, sergeant.

In addition to being the assistant of "Billy" Quick, director of the University of Nebraska R. O. T. C. band, Charles Ledwith will also assist Director Bernard Nevin in the drilling of the Lincoln High School Band for the coming football season.

St. Lukes Goes in for Originality

It took St. Lukes Band of River Forest, Illinois, to give us something different in the way of pictures. Like it?

Not only is this a "unique" picture, but the personnel of the band may also be described by the word, for the boys and girls are very young, ranging in age from nine to twelve.

Distinctions of all sorts must be credited to the band, for it was the

first band to be organized in River Forest; all of its soloists won first in the Archdiocesan Contests of 1931 and 1932; and the very first year of its organization, three years ago, the band placed first in Class D.

The band is under the supervision of the Dominican Sisters with Sister Mary Leola in charge, and is directed by Mr. G. Mattei.





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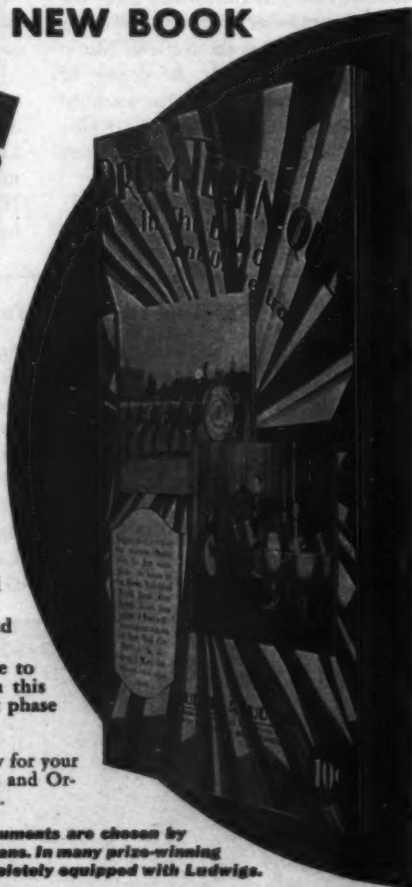
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"We See"

De LaSalle Band Elects Officers

At De LaSalle Institute, Chicago, the band officers elected for 1932-33 are: John Wagner, president; Stephen McEllistrum, secretary; Stanley Micus, property manager; Ervin Brabec, uniforms; J. Hagel, M. Casey, assistant uniforms; Frank Potzman, Norman Lindquist, and H. Vercrysse, librarians.

Vacation Music School Proves Great Success

One of the most successful music summer schools ever conducted in Chicago was completed on August 31 at De LaSalle Institute. Nearly one hundred boys took part in the weekly lessons and as a result over twenty-five boys have gained admission into the concert band this fall.

Orchestra Holds Election

The advanced orchestra of Lincoln High School, Lincoln, Nebraska, held a nomination and election of its officers last Friday. The following were elected: president, Margaret Baker; vice-president, Vera Wekesser; secretary, Leonard Williams; treasurer, Shirley Diamond.

Wallace Way and Robert Storer are the librarians for the coming season and Lorraine Greisel, the custodian of the room in the morning before school.

Lenoir Band Is Featured at Political Rally

If the Democrats in Boone and Blowing Rock, N. C., go wrong in the coming election, it's their own fault. The Lenoir High School band did its best by marching and playing in the rain at the Democratic rally held recently.

And they played at the end of the march with as much pep, vim and vigor as they did at the beginning. Why? Here's the secret—a big barbecue dinner was put away between the marches.

Ossifers Plus More Officers

It is a good thing that high school bands elect their officers before the regular election month, November, or how would they get anything done?

According to Luella Nemitz, our reporter at Ashtabula, Ohio, both the band and orchestra elections have taken place.

For the band, Richard Weir is officiating as President; Gilbert Anderson, Vice-President; Dorothy Meahl, Secretary; Vincent Hoover, Treasurer; and

(Continued on Page 43)

Confiscated Comedy

"A laugh is just like sunshine,
It freshens all the day,
It tips the peak of life with light,
And drives the clouds away;
The soul grows glad that hears it,
And feels its courage strong;
A laugh is just like sunshine
For cheering folks along."

"My aunt in Venice is sending me a gondola for my birthday. How am I going to play it?"

"You don't play a gondola; you throw it over your shoulder like a shawl."

A customer sat down at a table in a smart restaurant and tied his napkin around his neck. The manager, scandalized, called a boy and said to him:

"Try to make him understand as tactfully as possible that that's not done."

Boy (seriously to customer): "A shave or hair cut, sir?"

"So your son got his B. A. and M. A.?"

"Yes, indeed, but his PA still supports him."

Fond Mother—I hope my little darling has been as good as gold all day.
Nurse—No, ma'am, he went off the gold standard about noon.

"Has any one ever been lost in crossing here?" asked Miss Creek, who had hired a boatman to ferry her across a river.

"No'm," was the reply. "Mah brotheh was drowned heah last week, but we found him nex' day."

"Unlucky! Say, if I were starving to death and there was a shower of soup, I'd be standing there with a fork in my hand."

Four animals went to the circus: a duck, a pig, a frog and a skunk. All got in but one. The duck had a bill; the pig had four quarters; the frog had a greenback; but the skunk only had a cent, and that was a bad one.

The office boy had gone out on what would ordinarily be a ten-minute errand. At the end of this period he had not

returned; in fact it was three-quarters of an hour before he appeared.

"Where have you been?" demanded his irate employer.

"Gettin' a hair-cut," laconically replied the youth.

"What—" shouted the man, "—getting a hair-cut on company time? What's the big idea?"

"Well," said the office boy, "it grows on company time. Doesn't it?"

Dentist: "Where is the aching tooth located?"

Girl (a theater usher): "Balcony, first row to the right."

Fort Wayne, Ind. (ABS)—To the first South Side player making a touchdown in the Columbia City game a sandwich shop here will give "a chicken dinner gratis including a lady friend," the South Side Times reports.

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"It says here that the average person says 10,000 words a day."

"I have always said you were above the average, dear."

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Wouldn't pay 25c for a handkerchief because he thought that it was too much to blow in?

"And you don't know anything about religion?" queried the missionary.

"Well, we got a little taste of it when the last missionary was here," replied the cannibal chieftain.

The editor of a poultry journal received a letter from a woman reader. It read: "How long should a hen remain on the eggs?"

The editor replied: "Three weeks for chickens and four weeks for ducks."

Three weeks passed, and the editor again received a letter from the reader: "Thank you very much for your kind advice," it read. "The hen remained on the eggs for three weeks and there were no chickens hatched, and as I did not care for ducks, I took her off the nest and sold the eggs."

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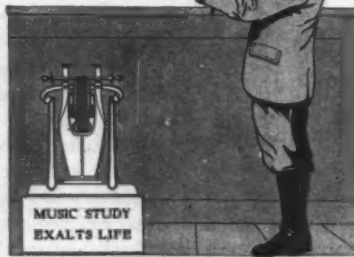
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French Tambourin or Tambourin de Provence

By G. Vernon,
Eastbourne, England

In many countries the French word, "Tambourin," is too often misunderstood by musical directors and percussionists.

When a French composer writes this word in the drum score, he does not mean that you should play the "tambourine." The French tambourin is a very deep old side-drum (rope) model, without any snares. When the tambourine (with jingles) is required, the composer will write "Tambour de Basque" in the part, or abbreviate it to "TdB." The French tambourin is always played with a snare drum stick, and was used very much in the South of France, about the year 1800. One man used to play a kind of flageolet or galoubet (a small wooden flute-a-bec having three or four notes), holding it in the left hand and playing the tambourin with the right hand.

A certain Mons. Berton was the first to use this instrument in a theater orchestra in 1803, in "Aline, reine de Golconde," a comic opera. Aubert has used it in his Overture, "Le Philtre." A dance called Farandale, very popular at that time, was introduced on the stage in the Opera "Mireill," by Gounod. This also called for the use of a tambourin.

In Daudet's "L'Arlesienne" (ballet) with music by Bizet, we find a very important part for the French tambourin, which is not to be played on the TdB.

Massenet, in his "Le Cid" (ballet music), has also written for this instrument. In No. 3 the TdB. is used, but in No. 7, the tambourin is used and played with two sticks, as marked in the score.

I could mention many more examples where the French tambourin should be used, but I hope my readers will now understand, and use, in the future, the proper instrument intended by the composers.

If no French tambourin is at hand, the best way of imitating that instrument is to place a handkerchief near the hoop on the small tympani (high note preferred) and play with a hard felt stick in the center.

Drum Fundamentals

By Arthur H. Rackett

A PROFESSIONAL drummer came to me last summer while playing at one of the lake resorts in Wisconsin and wailed: "I can't make a close roll and control it. My triplets and general drumming seem to grow steadily worse instead of better. I have paid for the best instruction available and have drummed under several professional instructors. What do you think is the matter, Mr. Rackett?"

I replied: "Your drumming has all the indications of advanced training, acquired at the expense of the fundamentals. There are thousands like you; young men and boys with all the physical equipment needed to make splendid drummers, perfect co-ordination of mind, eye and muscle, yet you remain mediocre, indifferent players, because you insist on being taught the advanced points of drumming before mastering its basic principles. I will prove this to you by two tests. First, open and close the long double stroke roll. Da Da Ma Ma!"

The young man could not make any speed before his strokes broke. To save himself he tried to press buzz the roll. It was a mess.

"There," I replied, "is the answer. You will never be able to make a close roll control and shade it unless you work hard and willingly to learn the essentials and build upon the solid foundation they give you."

Now for the second test. "Open and close the single stroke roll!" This was also very bad. His right hand stroke was heavy and his left hand stroke too

light, with a hitch-kick to it. I said:

"No drummer can ever hope to beat a triplet in six-eight, nine-eight, twelve-eight or any compound beat unless he masters the 'one stroke roll' and beat. The triplets in drumming show up the bad schooling of some of our best professional drummers. My advice to you is: stop ignoring the fundamentals and stop running around from one professional drummer to another. You have had too many styles drilled into you—styles that were excellent for the men who played and taught them, but not necessarily for you. And, besides, they clash.

"Select one capable teacher, learn from him first the fundamentals, as players on all instruments must do and then, under his continued tutelage, proceed to the advanced points. This complete process is necessary to those who wish to become masters of any musical instrument. There are three fundamental principles in the making of a good drummer, without a thorough grounding in each, no one may hope to play well."

First: "The proper standing and sitting position in practice and playing." Second: "The grip of the sticks." Third: "The swing of the strokes and taps, down and up."

Why do so many contemporaneous writers of drum methods attach more importance to the theory of teaching than to knowledge of the subject? Great teaching is practical knowledge of the subject, then tact and insight into the minds of pupils.

In Testimony Thereof

Please bill me for the school year subscription to THE SCHOOL MUSICIAN magazine starting September issue. It is a dandy publication. H. B. Makeever, Superintendent, La Porte City, Iowa.

* * *

This wonderful magazine should not only be in the hands of every school musician all over this country, but also should be kept on file in every school library so that students who are unable to subscribe may take advantage of the opportunity of becoming acquainted with the BEST and MOST enlightening

school magazine, along lines musical, of any magazine entering a school library. James H. Kenney, Brookline, Massachusetts.

* * *

THE SCHOOL MUSICIAN is one of the most used magazines on our library tables. W. R. Zinn, Superintendent, Oxford, Michigan, Public Schools.

* * *

I have already received my September issue and find it better than ever. Walter R. Elliott, Supervisor of Music, Noblesville, Indiana, Public Schools.

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Montana Sentiments

(Continued from page 22)

minutes for an afternoon concert on one of the main street corners of the city. Each program thus presented was a demonstration concert and measured up to the state standards in proportion to the size and age of the band.

At 5 p. m. all the bands were free to hear a demonstration by our guest band from Shaunavon, Saskatchewan, under the direction of G. A. Stevens. This concert was very well attended and the crowds were treated to a professional concert very finely rendered. The school musicians present were able to see and hear this band and thus have an idea as to what their aims should be in the future.

At 6:30 the parade formed with four floats keeping the distance between each band. In addition to adding interest and color to the parade the floats also separated the bands so that each could play on parade alternately, ten at one time and eleven at the other, without conflicting.

The parade, over two miles in length, ended at the High School Stadium where Andrew Christianson of Chinook was the Massed Band Conductor assisted by Mr. Stevens, of the Shaunavon Band. The concert lasted one hour after which the directors met and talked over the day's activities. Suggestions and criticisms were offered by different conductors. Miss Marguerite Hood, our Montana State Music Supervisor, and Mr. Stevens gave some very constructive suggestions which we plan to carry out in 1933.

We formed an organization at this directors' meeting for 1933 with E. C. Carruth, President, myself, Secretary, and N. E. Gourley, Business Manager. Professor F. A. Gummer of Gildford was unanimously elected director of the massed band for 1933.

Each band went home, especially the smaller bands, with a feeling of pride, that they had received just as much applause and recognition as had the larger and more advanced bands. A feeling of good fellowship prevailed. The smaller bands are thus being built up to a higher degree of efficiency each year because they see the others and strive to equal them. The competitive idea is present but the contest does not

place one band above the other, with the consequent feeling of inferiority and the bitterness of defeat. Of the twenty-one bands here only two had ever before attended a state meet.

For 1933, we are planning on procuring an "adjudicator" who will listen to all of the bands in concert and later at the directors' meeting give his remarks so that the director concerned may hear of his good points as well as his poor ones. He can, then, by these criticisms, build a better band for the following year. Each year we secure one professional organization as an example for the other bands to see and hear. Entertainment is also arranged by the Chamber of Commerce, the Service Clubs and other organizations from which it can be seen that the festival has many attractions for both young and old.

Havre has in her schools many bands. In the first grades there are several rhythm bands, the best one of which was chosen to lead the parade in our festival (they had a drum major too, and were they proud of their part.) The 6th, 7th, and 8th grades furnish material for the Havre Junior Band, or beginners' band, and also the Havre Junior High School Band. The high school has the Havre Senior High School Band and the Havre Senior High School Orchestra. As the students graduate from high school they are eligible to join the Havre City Band. All of the above bands except the rhythm bands are under my direction.

We believe that the festival idea is helping to build up new and better bands in our district of northern Montana and in that way is furthering the educational idea for both the director and student-musician. In a demonstration festival there is a comparison of all bands and the directors strive to do their best each year in playing a concert, marching and having good uniforms for their organizations.

Our State Superintendent, Miss Elizabeth Ireland, and our State Music Supervisor have given us valuable assistance in this and at all times we strive to build our festival from the constructive help received from them.

In conclusion, we wish to give honorable mention to the band that came the greatest distance, from Medicine Lake, a town of 400 population. It was a fifty piece band under the direction of A. L. Kredlec. At the time of the festival Mr. Kredlec had just completed his second year at Medicine Lake. Since there was no band when he arrived, the achievement is still more noteworthy, for it shows the Montana Spirit.



Harold McDonald, head of the percussion and sound effects department, Paramount Studios. On the set of their new picture, "The Big Broadcast," with Nathaniel W. Finston, Paramount's great musical director.

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* * *

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N. R.

We Are Making America Musical

Ada E. Bicking, Lansing, Mich.

(Picture on page 2)

TO LIVE a life as full as that of Ada Elizabeth Bicking is the desire of myriads of women. Just to be able to be and to do anything which would be of some great benefit to this world!

Enumeration is more or less bore-some, but Miss Bicking has "crammed" so much into her career that it is hard to keep from doing that very thing in telling of her accomplishments.

As State Director of Music Education and Ass't. Supt. of the Department of Public Instruction at Lansing, Michigan, it is Miss Bicking's duty to cover a great scope of work, such as:

1. Preparing courses of study, outlines, bulletins, teaching helps; exercising general supervision, and directing in the standardization of courses of study.
2. Assuming the responsibility of conducting and evaluating state examinations for music teachers, and the certification of applicants according to law.
3. Advising with administrators, boards of education, and teachers, upon request, as to educational procedures; makes surveys and suggests economies of administration.
4. Interpreting the various courses described in catalogs in and out of the state and advising with department heads upon the training of teachers.
5. Organizing, training and conducting of rural and urban festivals, achievement day programs, contests, county fair projects, sectional and state activities.

During the past year she has organized festivals in many of the country rural areas where she has personal contact with some ten thousand children from two-hundred-fifty schools.

One of her most important duties is to serve the various systems of schools where, upon request, she makes surveys and offers recommendations for reorganization of the music education program upon a more equitable, economical and more satisfactory basis for all concerned.

Trained in the public schools of

Evansville, Indiana, the Metropolitan School of Music, American Institute for Normal Methods and the Cincinnati Conservatory of Music, Miss Bicking was early given the background for the positions of high standing which she has held throughout her career.

From her first position of musical note as Supervisor of Music in Vincennes, Indiana, her other positions follow in succession: School of Education, Indiana University, Bloomington; Head of Music Dept. State Teachers College, St. Cloud, Minn.; Dept. of Music, Evansville College; Sup. of Music, Evansville, Ind., Public Schools; Member of faculty, School of Education, Ohio State University; State Director of Music Education, Dept. of Public Instruction, Lansing, Michigan, at present.

In addition to all of her regular activities she has been and is a member of at least eight different music clubs; directs church choirs, choruses, festivals, and teacher's institutes; has held the following offices: Secy. Music Sup. Nat'l. Conference; Chairman, Music Section, Southwestern Teachers Assn.; First Vice-Pres. State Fed. of Music Clubs; Pres. Musician's Club, Evansville, Ind.; Entertained Music, Sup. Nat'l. Conference, 1918; Pres. North Central Music Sup. Conference, 1928-29; Member of Nat'l. Research Council; Sigma Alpha Iota Fraternity; and Exec. Comm. of Music Sup. Nat'l. Conference.

And recently, in her leisure time, she has produced a book entitled "Program Repertoire."

She is intensely interested in the ultimate success of the musical projects which are being planned for the Century of Progress Exposition, and is a member of the Music Education Committee in connection with the Century of Progress.

All this will, no doubt, convince you of Miss Bicking's interest in her work. To her, human values are of the greatest concern. She is eager to bring to every child and into every school and home the message of music.

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The Marimba

(Continued from page 7)

a beautiful instrument and set off on the wrong foot by playing the wrong kind of music. This deters the progress of the player to the extent that he or she is very often discouraged.

If you fail to receive the proper advice and cooperation in learning to play these instruments, write to the manufacturers. They are prepared to give advice and help in selecting proper music material. Then there is the vibra-harp, a beautifully toned three octave instrument that is a newcomer to the musical world. Here is an instrument that has countless advantages to the boy or girl who wishes to become an artist of unusual calibre. Its keyboard is made of metal alloy and will never need tuning. Has a loud pedal like the piano and can be easily learned by anyone possessing the faintest knowledge of piano. Its built-in electric motor furnishes the lovely tremolo that is so appealing. The manufacturer of these instruments maintains a special music department and is able to supply solos (especially arranged) upon request.

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Wake up—all you piano players—don't forget that the marimba, vibra-harp and orchestra bells all have the same keyboard as the piano and any one of these instruments will make an interesting double.

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Chicago Directors Arrange Contest Numbers

As this issue of *The School Musician* goes to press two of Chicago's eminent symphony orchestra and band conductors are deep in their work, each having been asked by the officers of the National High School Band Association to arrange a required number for the Class A bands in the 1933 contests.

Recognizing the ability of Victor Grabel and his following in the national school band field, the officers of the Association selected him from a list of many other prominent and competent musicians to arrange the "Rienzi" overture of Richard Wagner.

George Dasch, Conductor of the Little Symphony Orchestra of Chicago, was likewise honored. He will arrange the overture, "The Life for the Czar" by Glinka.

Both of these arrangements are expected off the press on or shortly after November 1. Interpretation of these arrangements, by these arrangers, are promised in time for publication in our November issue.

Our Band

Our band is grand!
It's great!
I haven't words to elucidate
The mysterious atmosphere it creates;
A longing to march, to fight, to sing,
To fling hats into the air
And tell the world we're here
We're there—We're everywhere!

The horn, the fife, the drum—
Shrill notes, low, rhythmic—
Rum-te-tum.

Bands arouse, they stir and thrill,
The hearts of those
Who sit so still.

To a magic something
We fall in line,
Hearts beat faster,
Feet mark time.
Vibrant rhythm!
Oh! my land—

Don't you love our Northeast Band!
—By Mary O'Laughlin, Northeast High
School, Kansas City, Missouri.

There's poetry in everything including the wastebasket, but don't let that stop you for writing of good poetry is to be encouraged. Try your luck, you poetic school musicians.

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Choral
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Magdelin, Waltz
Vasil, Waltz
The Old Church Choir
Lillian, Waltz
Kukla, Waltz
Vera, Waltz
Mac, March
Jodek, March
Dutch Choral
Hermine, Waltz
Dot and Phil, March
Pizzicato Choral
Morceau Dramatique,
Trombone solo
An Etude
Ken, Waltz
Minuet
For Mary, Cornet solo
Rondino Scherzando
Artist Polka
Three Blind Weasels in the Dell
Mischa, Waltz
Genduso, Italian March
My Country 'Tis of Thee
America, The Beautiful
Star Spangled Banner, The
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CINCINNATI, O.

Who's Who

This Month

Eileen Kelly

Waupun, Wisconsin

Is Elected to Our Hall of Fame

PICTURE ON FRONT COVER

WHETHER you call her instrument by its correct name, the violon-cello, its nickname, the 'cello, or its old-fashioned name the viola da gamba matters little to Eileen Kelly of Waupun, Wisconsin, who at the age of sixteen is one of America's best high school musicians, and truly a remarkable violon-cello artist.

It was at the National Solo Contest at Marion, Indiana, some few months ago when many of America's future music stars were brought into the limelight, that Miss Kelly first drew the attention of everyone by her expert playing. From her instrument she drew tones of ravishing richness, just the sort that one wishes to hear a cello sing. With flawless technique it seemed so easy for her to play the most intricate passages.

Judges' comments were such as these: "This player has everything to make a first class artist. Works hard," and "shows a great pronounced talent. Outstanding." Her selection was Gabriel Faure's "Elegie."

And in the final concert which closed the 1932 National Solo Contests, Miss Kelly was one of the chosen few selected to play for the entertainment of the crowded auditorium.

Even though Miss Kelly has

not had more than fifty-eight lessons, she has won four state contests, three being given by the National Federation of Music Clubs, and the other by the National School Band and Orchestra Association, previous to her placing in first division at the National.

Much of her success, therefore, must be attributed to her playing in the Waupun High School Band and Orchestra and the Ripon Little Symphony Orchestra of Ripon, Wisconsin, both of which she has been a member for three years.

In 1931, when the North Central Orchestra assembled at Des Moines, Iowa, Eileen Kelly was one of the cellists whose playing gave the sonority and richness of tone to the performance that so delighted the audience.

She has played over radio stations WTMJ of Milwaukee and KMIC at Inglewood, California.

All of the lessons which she has taken have been from Hans Hess, recognized as one of America's leading exponents in the art of violon-cello playing.

Having had the additional experience of teaching cello and with more than one more year to go, for Miss Kelly has just become a Senior, there's no telling how many contests may fall her way. She intends to major in music.

Rhythm!

It Depends Upon Correct Drumming

(Continued from page 11)

percussion section. That sort of an instructor will, of course, pay some attention to only one member of the drum section, and that is the bass drummer, who will receive instructions that he must keep time. If he promises that, everything will be all right. Such an organization, of course, never can make the proper headway. They are handicapped at the start.

It is not by a matter of chance or accident that Sousa always had a good band and always had rudimental drummers. Neither is it by a mistake or chance that the *Semper Fidelis* march is the most popular band march today. Nearly every band plays it, and it is played in all parts of the world. That march has an ideal drum part. If you want to try your drummer for rudimental training, ask him to play the drum solo of the trio, only eight bars; but be sure to have the right and left hand

flam in the seventh bar. Your drummer may play all of the notes, but omit the flams, sometimes referred to in instrumental music as grace notes, although in the matter of drumming, they are much more important than grace notes. It is embellishments of this kind that add swing and rhythm to drumming.

The rudimental drummer will phrase and play a drum solo, or part, exactly as it is written. He will read by group because he has learned the rudiments by group. A well-written drum part of the Sousa type cannot be improved upon; the rudimental drummer will not try to improvise, or improve upon, a well-written part. The novice, or amateur, will attempt liberties that destroy the rhythm.

The only short cut to drumming is a correct rudimental method. Ask for the Moeller Book.

Work This Problem!

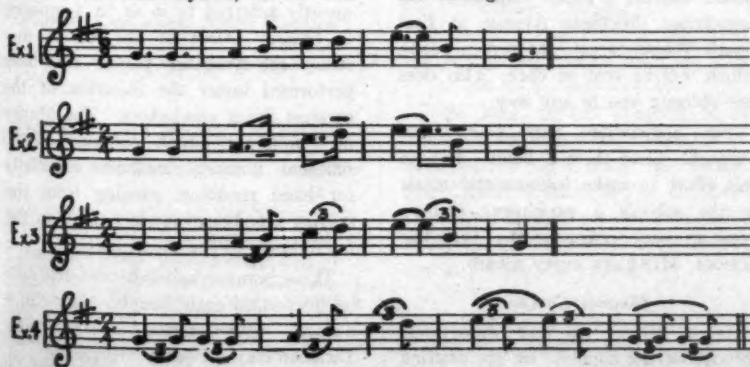
HERE is a problem in transcription. A reader of THE SCHOOL MUSICIAN sends in this inquiry, and we, in turn, are passing it along to you. Please take this seriously, for the inquirer wants to know. The question is: which of Examples 2, 3, or 4 is the correct transcription of Example 1 from six-eight to two-four time?

"I contend," writes our inquirer, "that Example 2 is correct, as the problem requests a common two-four rhythm and not triple rhythm."

"Example 3 compounds both double and triple rhythm and is therefore inconsistent in maintaining a strictly two-four balance. Example 4 ceases to be a two-four rhythm, for in two-

four the rhythmic balance must be of 'double' equivalent and not 'triple' although Example 4 is correct if the triple rhythmic balance is to be maintained, but in reality is only a triple rhythm in three-four time and not a two-four rhythm, musically."

We ask some recognized authorities to pass their views upon this question. We know also that authorities are generally bashful and seldom answer until their names are called. Very well, we should like to hear from Captain Charles O'Neill, Quebec, Canada, eminent Band Director; Mr. J. Leon Ruddick, Supervisor of Orchestras, Cleveland, Ohio, and Mr. Guy Holmes, eminent composer and arranger.



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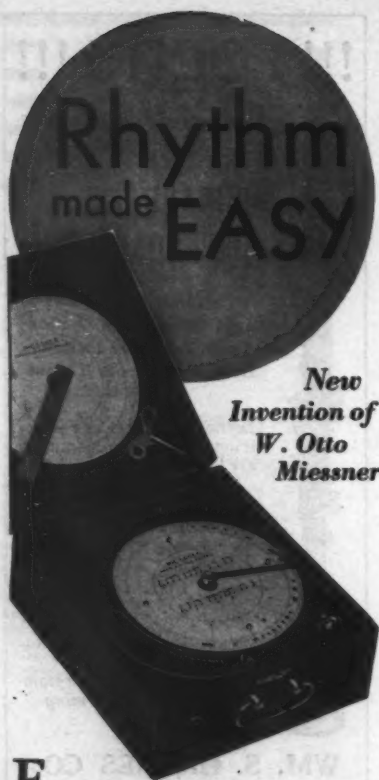
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Have You a News Reporter in Your School?

Did your band or orchestra place in any of the contests last year? Have you any solo winners in any contest, local, state, or national? Send their pictures with a sketch of information for publication in The SCHOOL MUSICIAN. We desire to publish the pictures of all winners, individual, band, orchestra. Please send your pictures. And we also want all the pictures and news we can get from every school about interesting school musicians. If you have not already appointed a reporter to send in this news, by all means do so. Your students want to see their pictures in this national magazine. Send them in.

Have You Sent Your Census Card?

We are cooperating with the National School Band and Orchestra Associations in an effort to make a national census of every active school Bandmaster and Orchestra Director in the United States. To have your name recorded on this list puts you in touch with all association affairs and makes you a working part of this National movement. If you have not already recorded your name or if there are any Bandmasters or Orchestra Directors in your town or community who have not sent in their census cards as provided by the Registration Office, please address a postal request to the association, Michigan Avenue at East South Water Street, for census cards, which will be sent at once. This does not obligate you in any way.

The Associations need your moral support. Lend them a hand. Join in this effort to make instrumental music in the schools a permanent feature. Send in your census card. Get The SCHOOL MUSICIAN every month.

Summer Camps

As a service to our subscribers throughout the country, we are desiring

to publish in the near future a complete list of the many summer band camps that are now being conducted regularly throughout the country.

Can you give us information regarding any such camps in your state? If you can give us the name and address of the camp or the name of any individual to whom we may write for specific information, we will appreciate your courtesy.

Simon on the Air

THE Armco Symphonic Band returns to the air at 9:00 p. m., E. S. T., next Tuesday night, October 25th, over Station WLW, of Cincinnati, for its fall and winter series of programs.

Under the baton of the famous bandmaster Frank Simon, this aggregation of skilled musicians has thrilled and inspired an invisible audience for the past three years. Requests for the resumption of these programs have been received from all parts of the country.

Conductor Simon is widely known from coast to coast. As Assistant Conductor and Cornet Soloist of Sousa's Band, he won the plaudits of the immortal March King's vast musical following, and was recognized as "America's Foremost Cornetist."

Recently Simon was made the director of the newly organized Band Department of the Cincinnati Conservatory of Music. The eloquence of his cornet will frequently be heard during the ARMCO broadcast series, complying with hundreds of requests that have been received from radio listeners everywhere.

Differing from the usual conception of a band, both in instrumentation and technique, the Armco Band is of symphonic proportions. Critics have frequently referred to it as "a symphony in brass." Most of the Armco musicians are symphony players who have performed under the direction of the greatest living conductors. The library of Conductor Simon contains 33,000 different numbers arranged especially for band rendition, ranging from the stirring marches of modern times to the finest works of the great masters.

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(Continued from page 30)

Harvey Denslow and Neal Lusk,
Property Managers.Leora Malquest heads the orchestra,
with Richard Weir, Luella Nemitz,
Esther Humphrey, and Vincent Hoover
and Frank Edwards assisting her in
the identical posts as they have been
named for the band.The band which boasts of seventy
members this semester has already
played for several football games and a
fall festival.**Weir Nominated Most Popular**Because he is President of the band;
Vice-President of the orchestra and
Junior Schubert Music Club; solo bar-
itonist and assistant director of the
band; and second violinist in the or-
chestra, Richard Weir of Ashtabula,
Ohio, has been nominated the most
popular boy musician in the Ashtabula
High School. Congratulations, Richard!**Did You Know That—**Several of the Lake View High, Chi-
cago, graduates are back this semester
taking a P. G. course in music. Among
them are: William Kramer, 1st clarinet;
Fred Simon, 1st chair, trombone; John
Freidl, baritone, and Fred Keller, solo
trumpet.

* * *

Stacy Keach, former drum major at
Lake View High, is now in his second
semester at Northwestern and is already
drum major of the band there.

* * *

George O'Brien, former Hammond,
Indiana, High student and national bass
solo champion, will continue his musical
studies at Curtiss Institute in Philadel-
phia this fall. George earned the right
to attend by a successful audition last
spring.

* * *

Tom Fabish, former solo saxophone
player in the De LaSalle Institute band,
is working at the Lyons Band Instru-
ment Company, Chicago.Guess we'll have to ask the "boss"
how he's getting along. Shall we, Tom?John Bost, former corporal of the
trombone section in the Lenoir, N. C.,
High School band made the band at
The Citadel, Charleston, S. C., and is
now a member of the corps furnishing
music for the famous military school to
use in drilling the cadets.Lloyd Rhodes, former Lenoir, N. C.,
High School band student, is now han-
dling a Sousaphone bass horn in the
University of South Carolina band.**MUSIC
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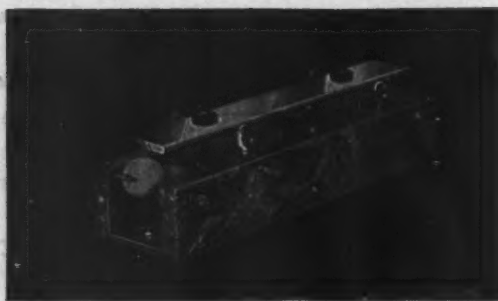
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10 Rebuilt Eb Alto, silver plated, Buescher, Conn or King, in cases	60.00
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* * *

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* * *

Donald Tingle of Modesto, California, says he will be right with me this year. But I haven't heard from Hugh

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Mable of Stanton, Nebraska. What say, Hughie?

* * *

Colorado is surely getting into the swing. Frank Dawson of Salida has a head start on quite a few. Ellabell Leonhardy of Carbondale and James Taylor, Jr., of La Junta have sent in orders, also. That goes for Roy Eno of Fruita, too. But what has happened in Cortez, W. L. Glenn, Jr.?

* * *

Paul Wise lives up to his name and is getting subs in Dover, Delaware.

* * *

Did you see the picture of an excellent drummer in our September issue? That was Dick Guthier of Huntington, Indiana, and he is just as much an excellent Sub Agent as he is a drummer. I received a nice order of subs from him.

* * *

Mabel M. Fritz of Cedar Falls, Iowa, is also back with us this year, and to prove she is here to stay, an order of subs accompanied her letter.

* * *

Above also goes for B. E. Pilkington of Des Moines, Iowa. Tell me, please, just what is the "B. E." for?

* * *

From the largest state in the Union, in Midland, came a list of subs from Joe Beane.

* * *

Way up in Marshfield, Oregon, is Morley Brand who is happy to be with us again and sends an order for subs.

* * *

Another Agent trying to put Iowa in the lead for most subs sent in is Virginia Sidwell of Iowa City. I like these Iowa sub orders.

* * *

In North Carolina—Forest City—Roy Cole has started his campaign. Dorothy Martin of Charlotte is coming right along.

* * *

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* * *

Others who will be with us again this year are: Donald Starkz of Boise, Idaho; Walter Johnson of Aurora, Illinois; Beth D. Hower, Lanark, Illinois; Pearl Vurva, Gary, Indiana; Ruth Ganfield of Blairstown, Earl E. Josten of Estherville, both in Iowa; Marie Kotouc of Humboldt and Junior Becker of Scottsbluff, Nebraska.



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A Drum Major's Life for Me

(Continued from page 9)

reflect upon the musical director as well as the drum major.

The drum major is responsible for the discipline of the band. Talking in ranks whether in military or non-military bands is a sign of poor discipline and should not be tolerated. Signals to "Fall in," "Attention" should be respected and observed. The drum major should either take the entire responsibility for marching conduct or else turn the baton over to someone else. We always enforced strict discipline at Harrison Tech and while we had our fun, and our pranks, whenever we were through with our duty, the band boys buckled down to serious work.

Perhaps your band has a real good drum section. If they have prepared any good solos give them a chance to show their quality. This will induce them to practice all the more and thus build up the percussion section. Your bandmaster won't mind that a bit, as most of them admit the shortcomings of the average drum section. The drum is the principal marching instrument so let the drummer boys cut loose on the march and between band selections. The drum major should be proud to show that he has a drum section that can really play.

Though I did all my drum and drum major work at school, and I have graduated, I still find the duties interesting. There are unlimited opportunities to maintain my interest and to improve my musical studies. In our State the American Legion Drum Corps permits the use of non-members as drum majors and instructors. Since the modern drum corps is a much improved musical unit over the old "You're in the Army" type of corps, I find it is very fascinating, indeed. While I may never make a business of music, it will always be my hobby.

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The Pianist and the Orchestra

(Continued from page 5)

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Thus the young pianist who has an opportunity to hear an orchestra frequently, to sit in at rehearsals, if possible, and study the make-up, possibilities and character of an orchestra, has an unequalled chance to broaden his musical understanding. This opportunity should be available to every student of a high school boasting an orchestra. He should become familiar with the instruments, their characteristic tone quality, the type of passages they play best, and with the variety of orchestral effects possible through combination of the instruments.

Better still than being a listener, is for the young pianist also to master some orchestral instrument sufficiently to be able to sit and play with the orchestra. He will then learn invaluable things about rhythm—so often a stumbling block to pianists, but the *sine qua non* of orchestral playing and good musicianship. And association with an orchestra and orchestral players will also develop the pianist's ear, an important item in the equipment of a fine musician, and one in which the pianist, because he must take his instrument as he finds it and need never trouble about the problems of intonation which wind and string players find so bothersome, is almost always shamefully deficient.

In short, the piano student who takes the trouble to learn something of the orchestra and apply it to his own work, will eventually become something more than a pianist. He may some day lay claim to the still greater title—*musician*!

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of the **SCHOOL MUSICIAN**, published monthly, except July and August, at Chicago, Ill., for October 1, 1932.

County of Cook } ss.
State of Illinois }
Before me, a Notary Public in and for the State and county aforesaid, personally appeared Robert L. Shepherd, who, having been duly sworn according to law, deposes and says that he is the Editor and Business Manager of the **SCHOOL MUSICIAN** and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management (and if a daily paper, the circulation), etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, embodied in section 411, Postal Laws and Regulations, printed on the reverse of this form, to wit:

1. That the names and addresses of the publisher, editor, managing editor, and business managers are:

Publisher, The School Musician Publishing Co. (Inc.), Chicago, Ill.

Editor, Robert L. Shepherd, Chicago, Ill.

Managing Editor, None.

Business Manager, Robert L. Shepherd, Chicago, Ill.

2. That the owner is (If owned by a corporation, its name and address must be stated and also immediately thereunder the names and addresses of stockholders owning or holding one per cent or more of total amount of stock. If not owned by a corporation the names and addresses of the individual owners must be given. If owned by a firm, company, or other unincorporated concern, its name and address, as well as those of each individual member, must be given.)

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3. That the known bondholders, mortgagees, and other security holders owning or holding 1 per cent or more of total amount of bonds, mortgages, or other securities are: None.

4. That the two paragraphs next above, giving the names of the owners, stockholders, and security holders, if any, contain not only the list of stockholders and security holders as they appear upon the books of the company but also, in cases where the stockholders or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom each trustee is acting, is given; also that the said two paragraphs contain statements embracing affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of a bona fide owner; and this affiant has no reason to believe that any other person, association, or corporation has any interest direct or indirect in the said stock, bonds, or other securities than as so stated by him.

ROBERT L. SHEPHERD,
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Sworn to and subscribed before me this 11th day of October, 1932.

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